

Figure 5.1- Map of Cerro de la Campana showing the location of the palace with tomb 5 and the distribution of major mounded architecture.

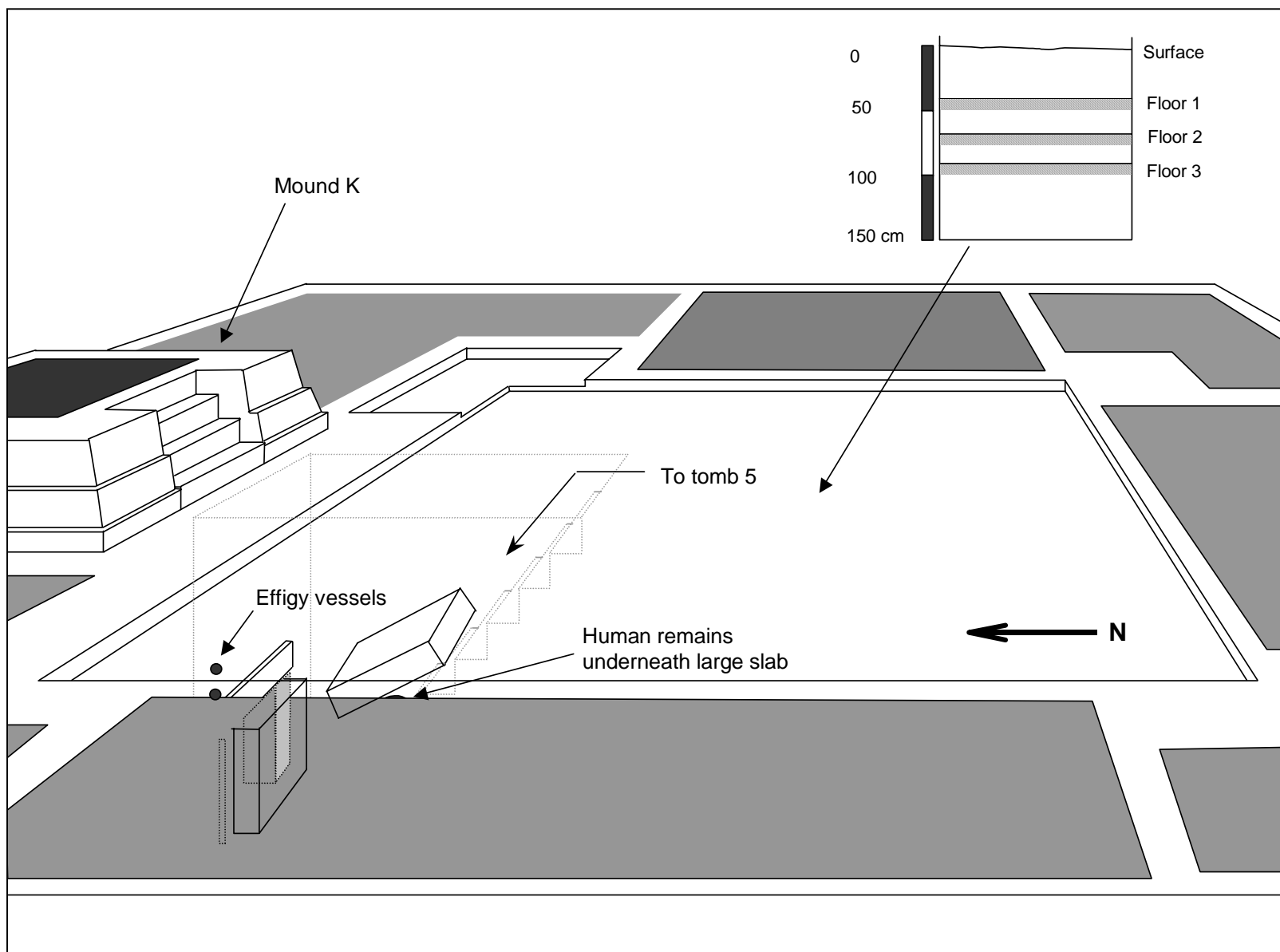


Figure 5.2- View from the west of the royal palace at Cerro de la Campana.  
Tomb 5 was built under the north room (Mound K).

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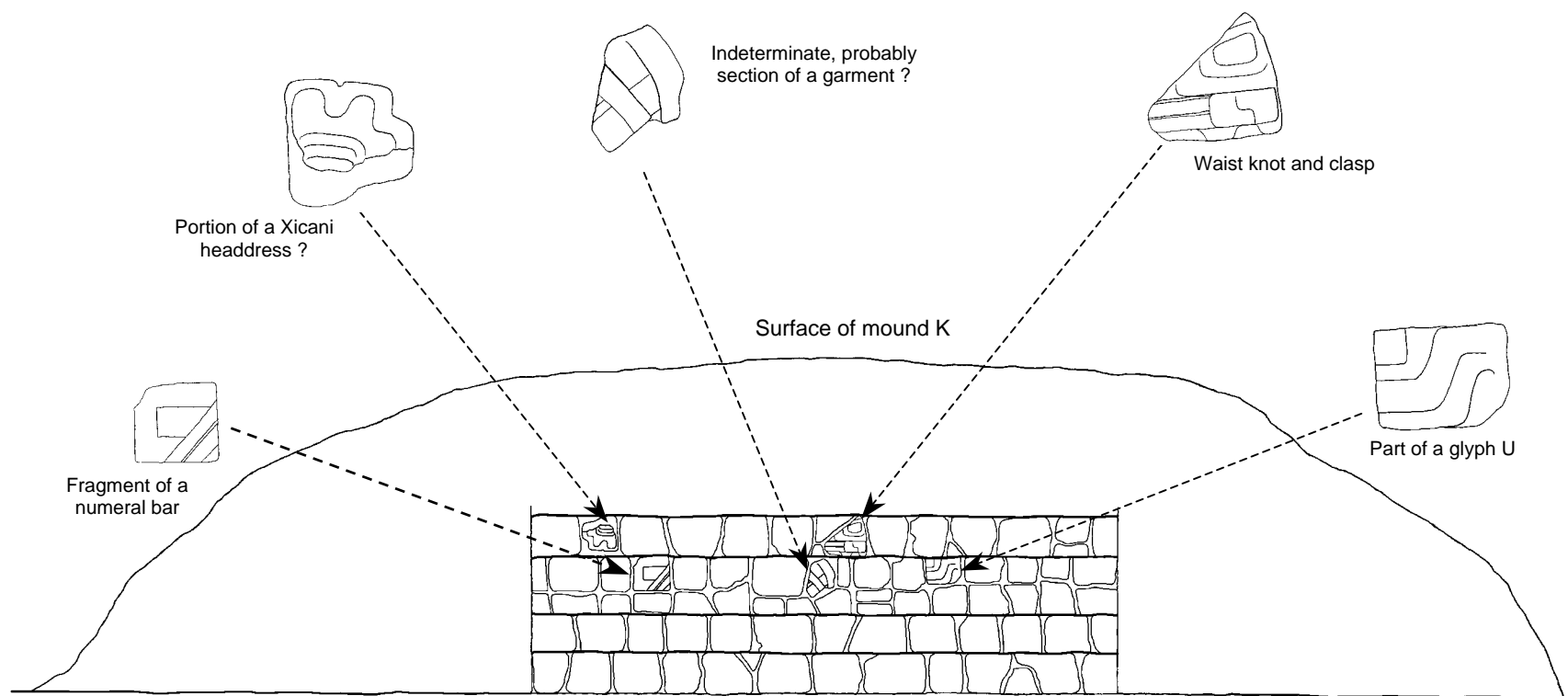


Figure 5.3- The staircase of Mound K at Cerro de la Campana showing reused carved fragments.

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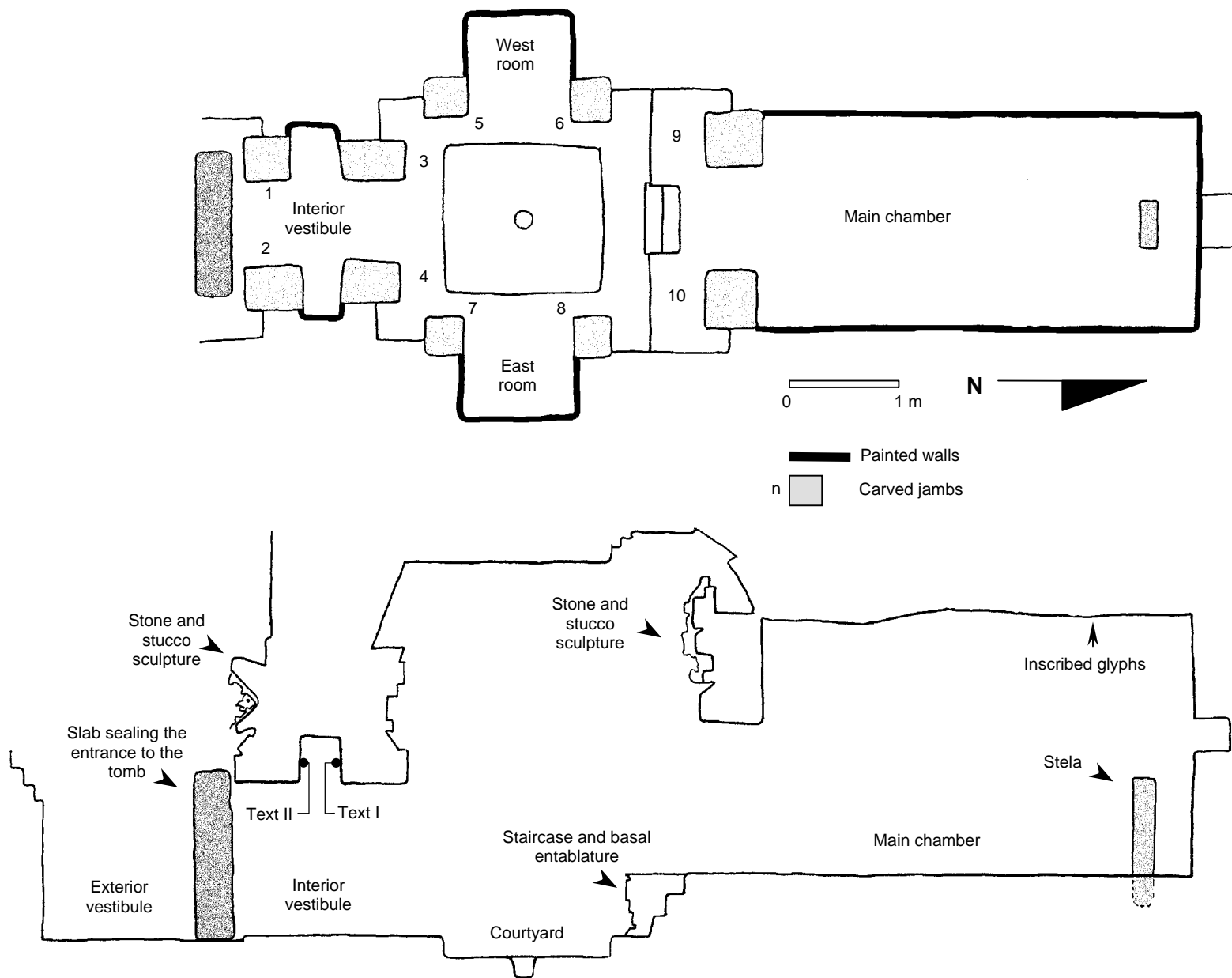


Figure 5.4- Plan and profile of tomb 5 from Cerro de la Campana.



Stone and stucco sculpture in the façade of the entrance to the tomb (photo by the author)

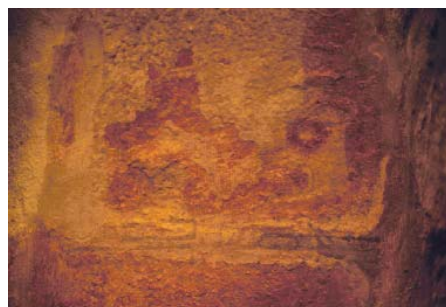


Male personage painted on the lateral surface of jamb 10 (photo by John Paddock)



View of the slabs forming the ceiling above the tomb's courtyard (after Franco Brizuela 1993: 40)

Stucco plug that sealed the hole in the center of the tomb's courtyard (photo by John Paddock)



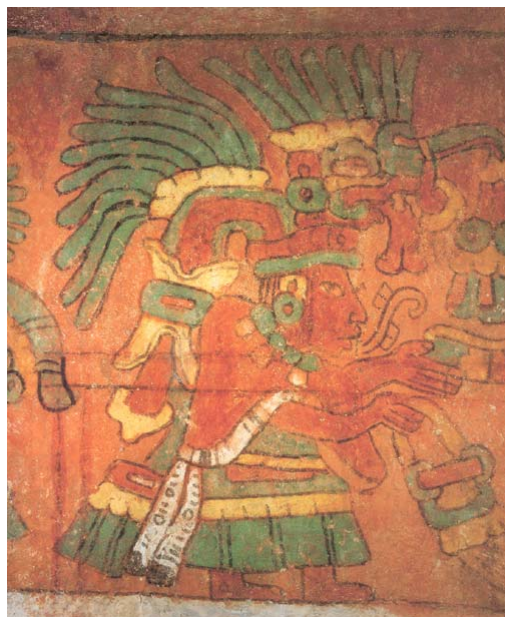
The glyphs 10? And 11 Monkey painted on the upper register in the west wall of the internal vestibule (photo by the author)



One of the corners of the tomb's courtyard showing the carved jambs 6 (left) and 9 (right) (photo by John Paddock)



Architectural detail in the upper portion of the tomb's courtyard (after Franco Brizuela 1993: 38)



Female personage painted in the upper register of the north wall in the west room. Traces of an earlier partition for the mural's composition can be noted behind and halfway the woman's body (photo by John Paddock)

Figure 5.5- Details of the architectural and visual record in tomb 5 from Cerro de la Campana.

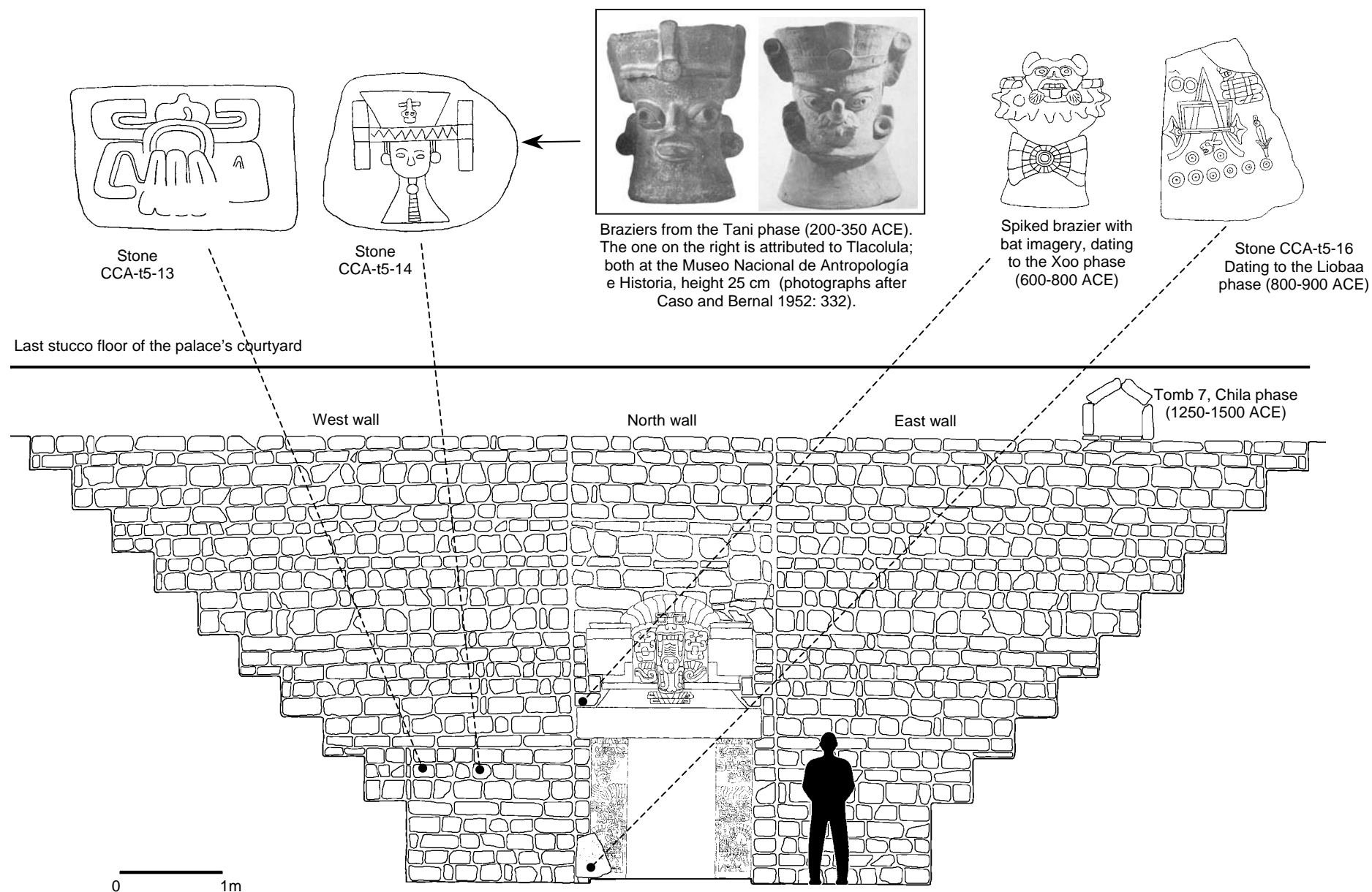


Figure 5.6- Façade of tomb 5 from Cerro de la Campana and the lateral walls delimiting the crypt's staircase.

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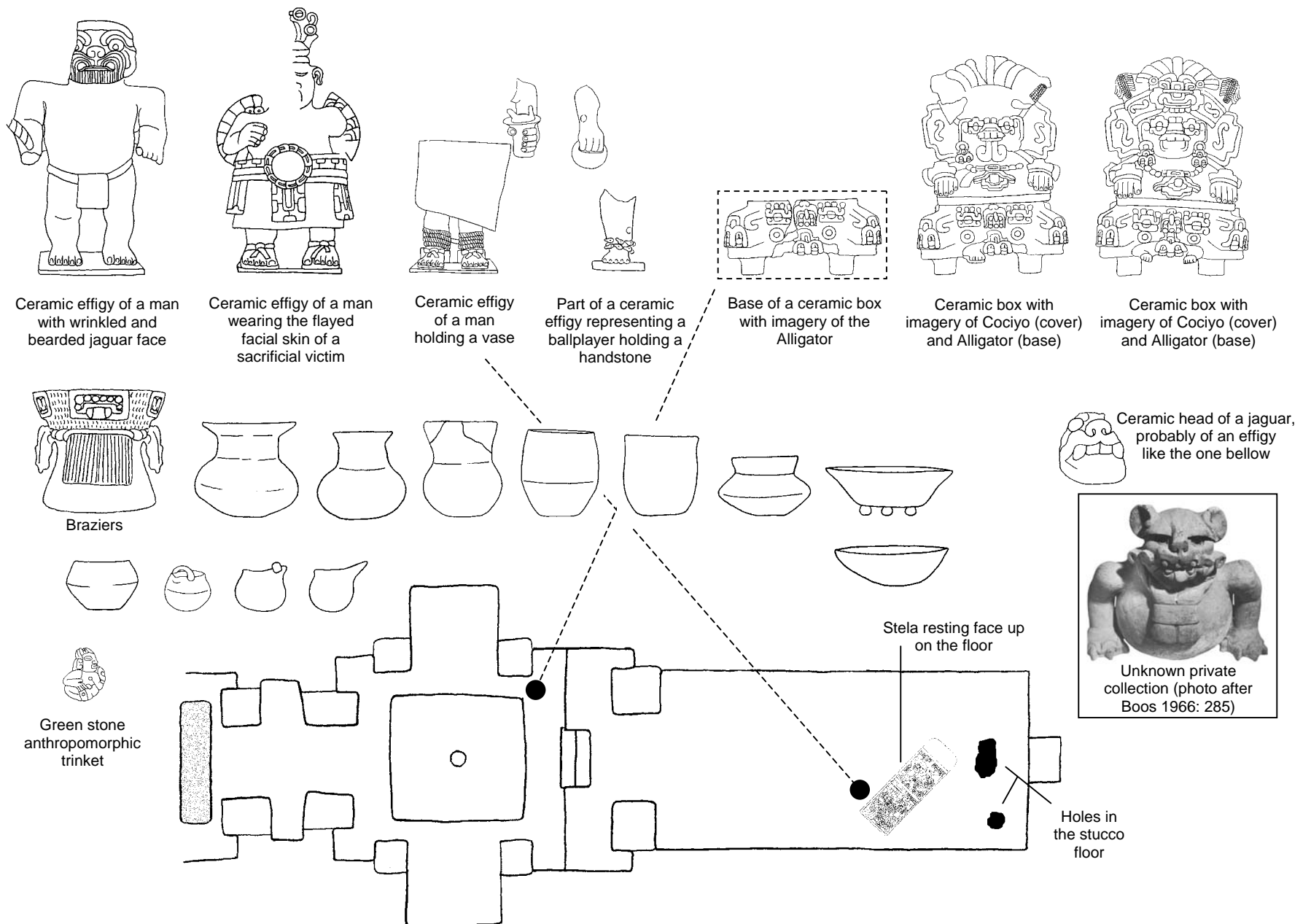
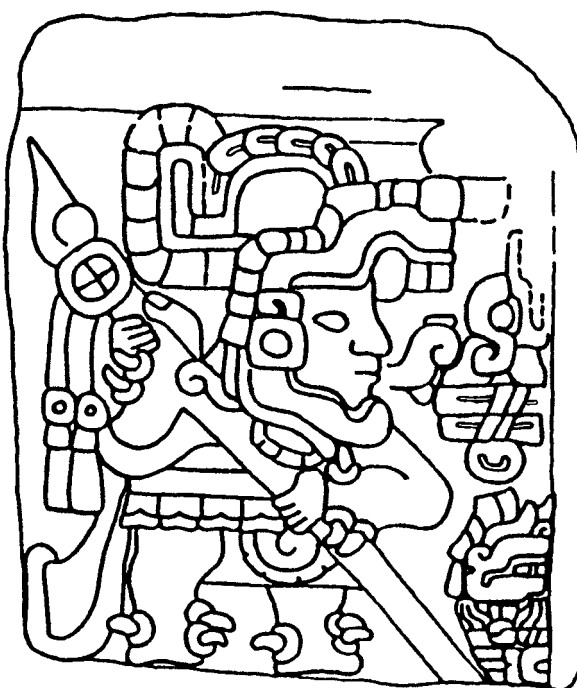


Figure 5.7- Some of the objects found inside tomb 5 from Cerro de la Campana.

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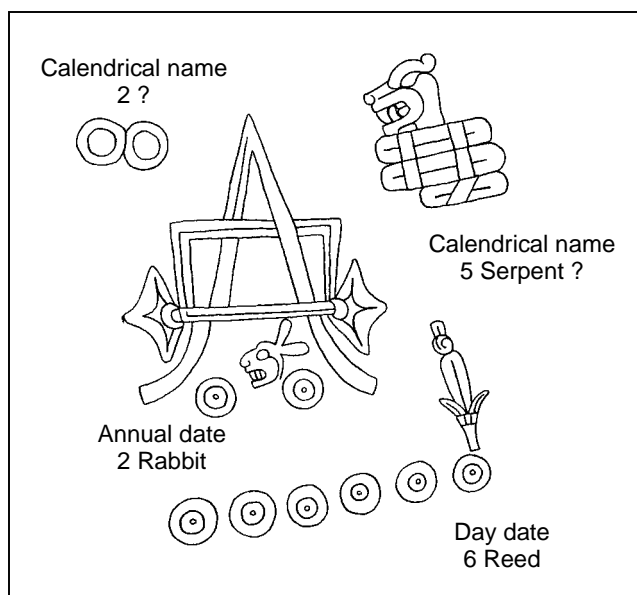
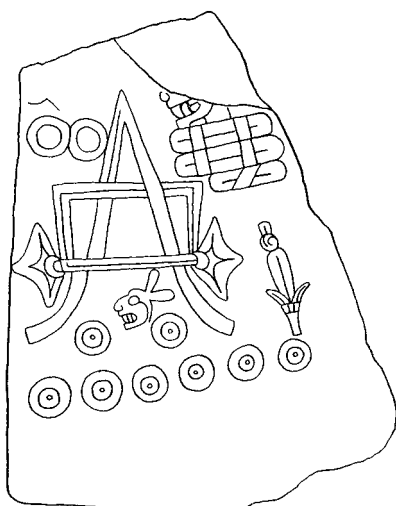
Personage dressed as a Jaguar, wearing a Serpent helmet, and yielding a lance with a sharpened bone tip



Calendrical name  
11 Lightning (11 M)

Personal name,  
including glyphs M  
(Lightning), glyph A  
(Knot), and glyph 142

**Stone CCA-t5-15**



**Stone CCA-t5-16**

Figure 5.8- Carved stones found in the access staircase (above) and to the left of the tomb's entrance.



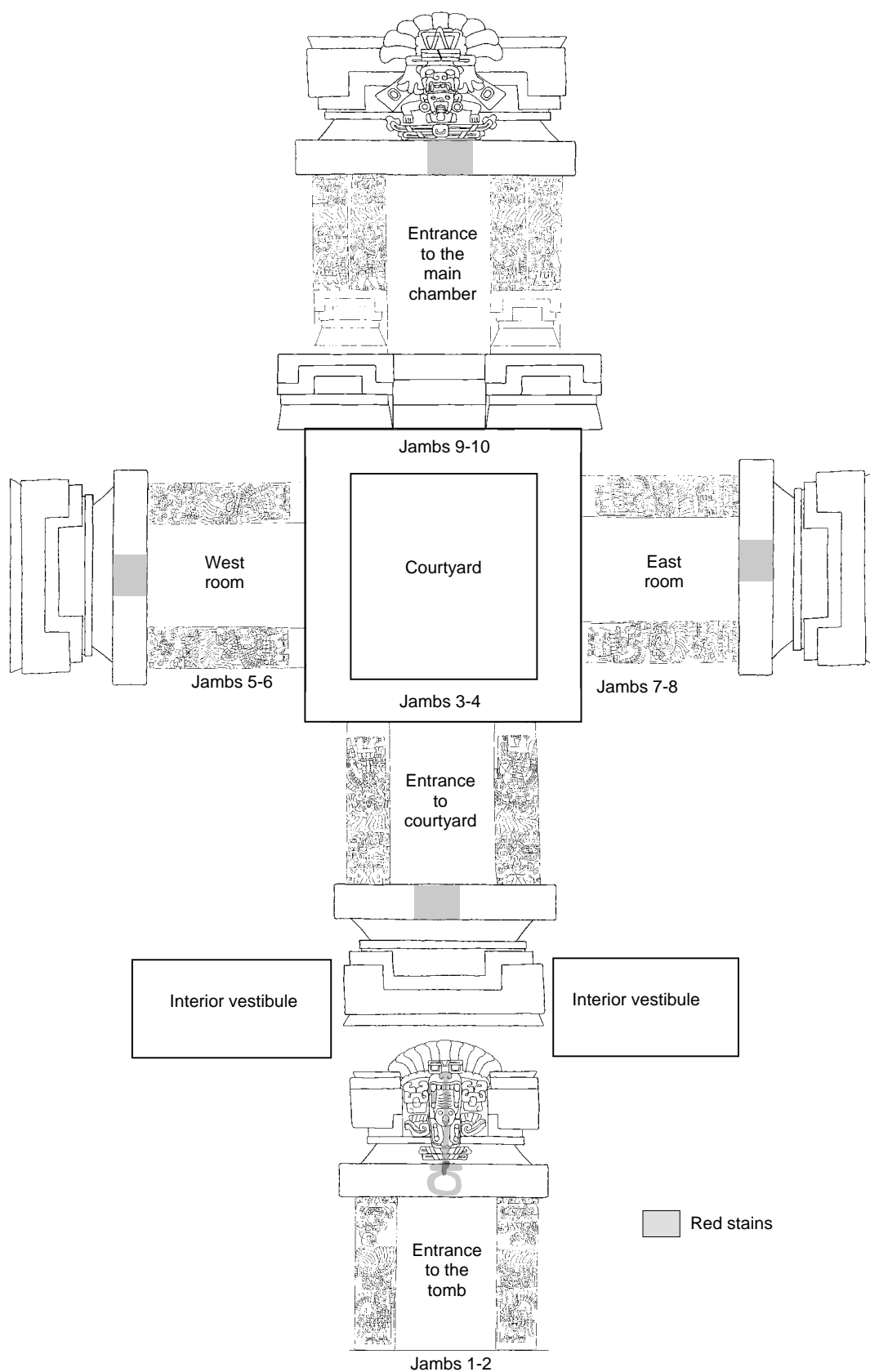
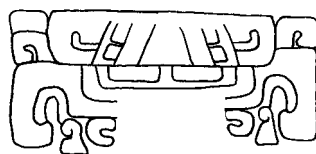
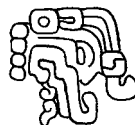


Figure 5.9- Entablatures and paired jambs in the layout of tomb 5 from Cerro de la Campana.

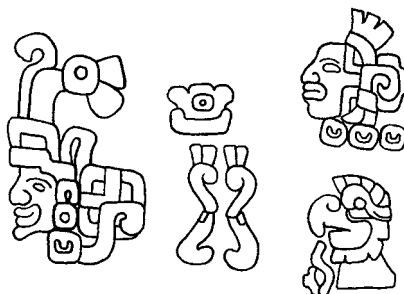
Unfolded version of glyph U



Glyph in descending position



Short inscription



Richly attired personage carrying an incense bag and a staff

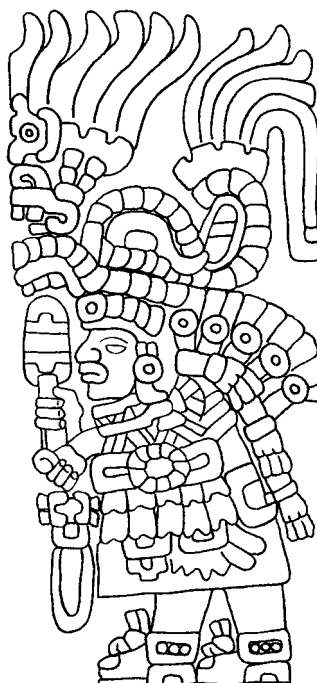


Figure 5.10- Tripartite compositional format in the carved surface of the jambs.

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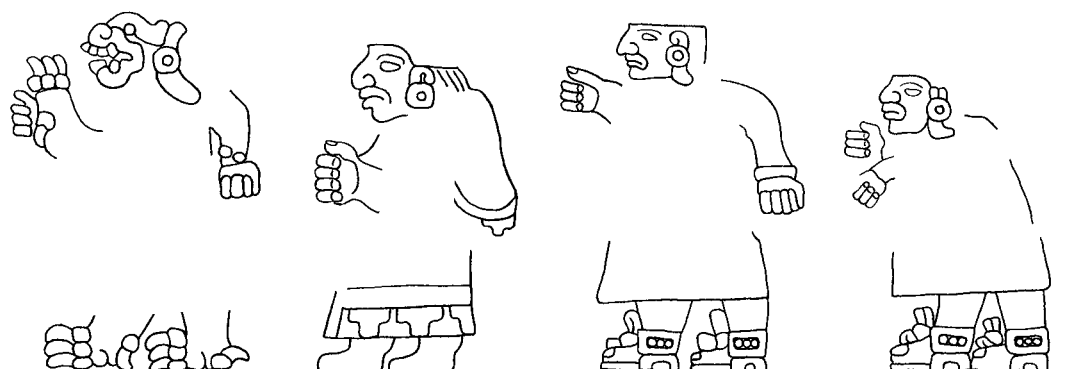


Figure 5.11- Graphic conventions for representing the human body in the carved jambs of tomb 5 from Cerro de la Campana.

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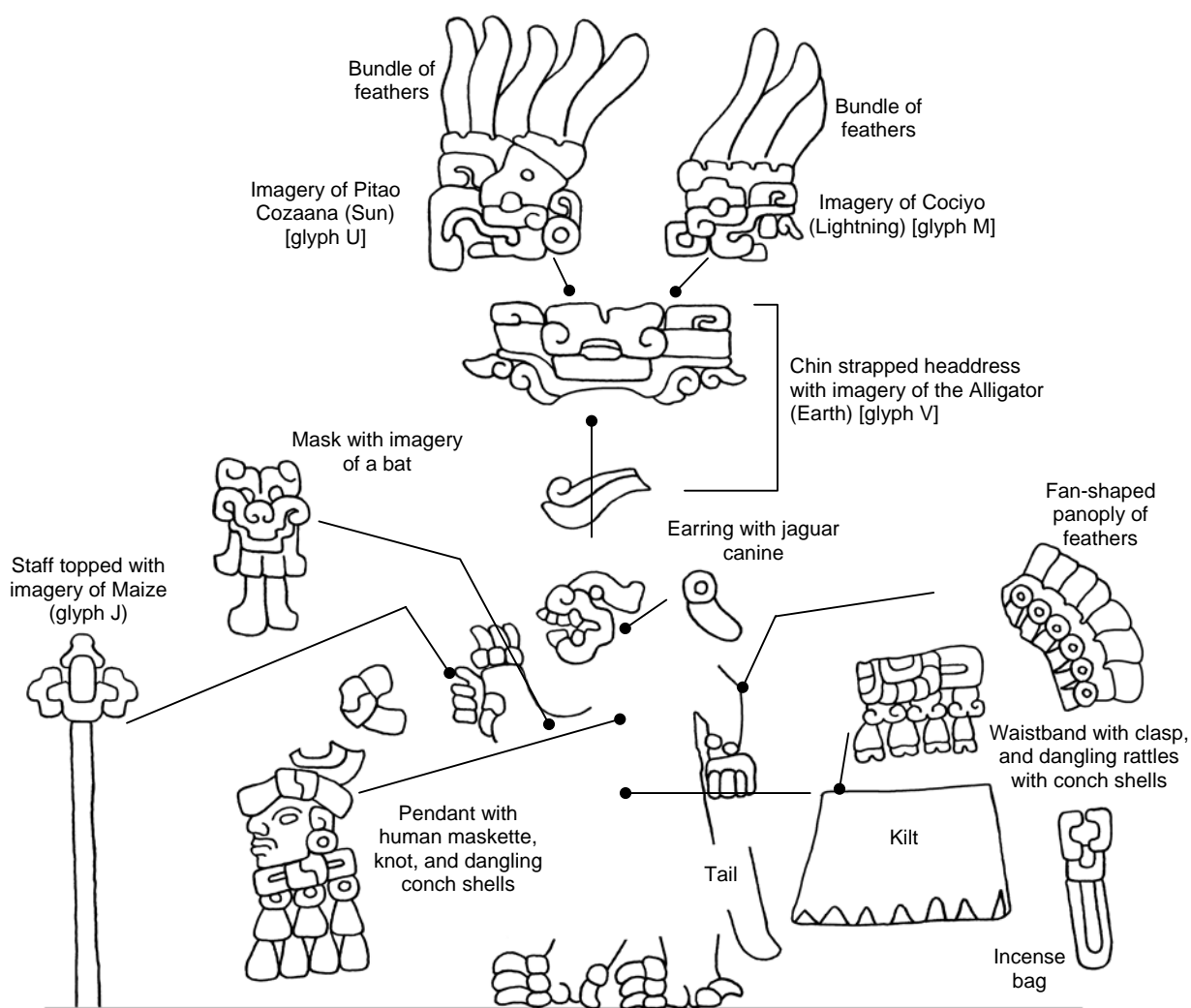


Figure 5.12- Glossing of the paraphernalia of the jaguar lords carved in the jambs of tomb 5 from Cerro de la Campana (composite of jambs 3 and 10a).

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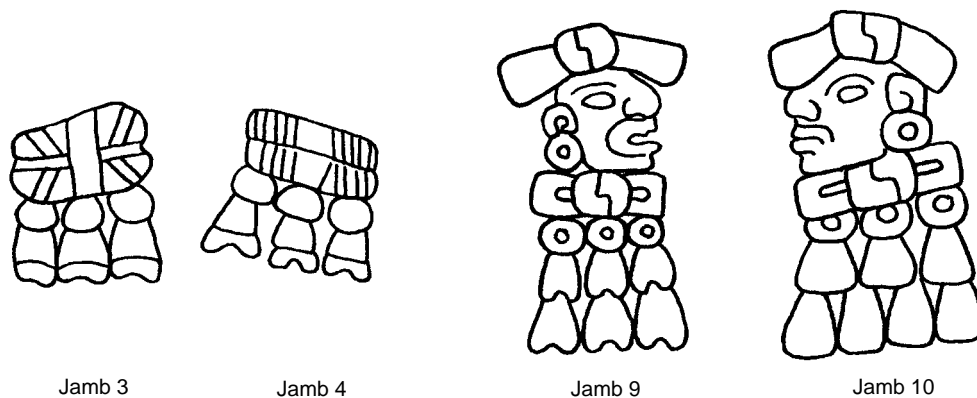


Figure 5.13- Pendants worn by the jaguar lords carved in the jambs of tomb 5 from Cerro de la Campana.

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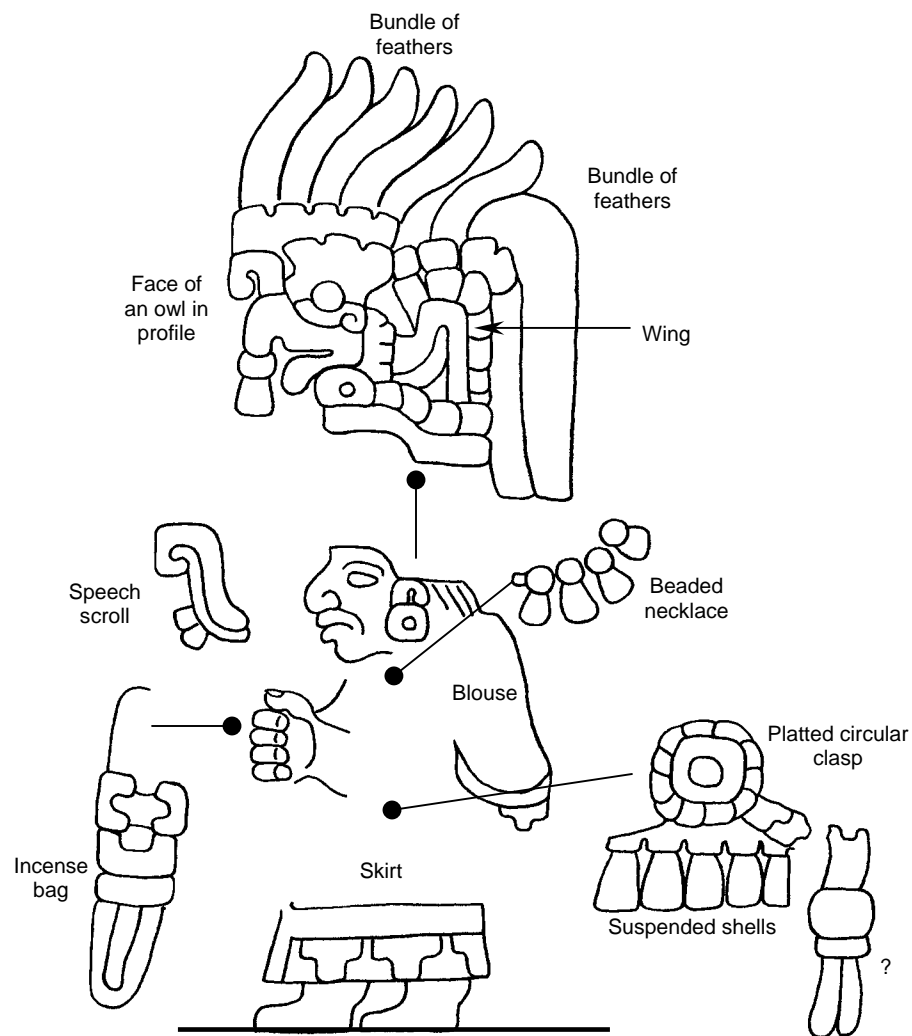


Figure 5.14- Glossing of the female companions in jambs 9 and 10 of tomb 5 from Cerro de la Campana.  
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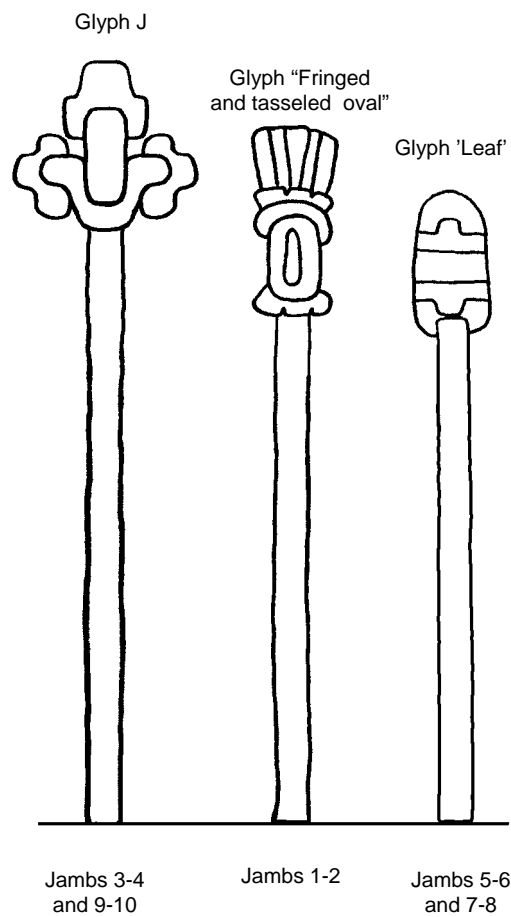


Figure 5.15- The staffs held by the male personages carved in the jambs of tomb 5 from Cerro de la Campana.

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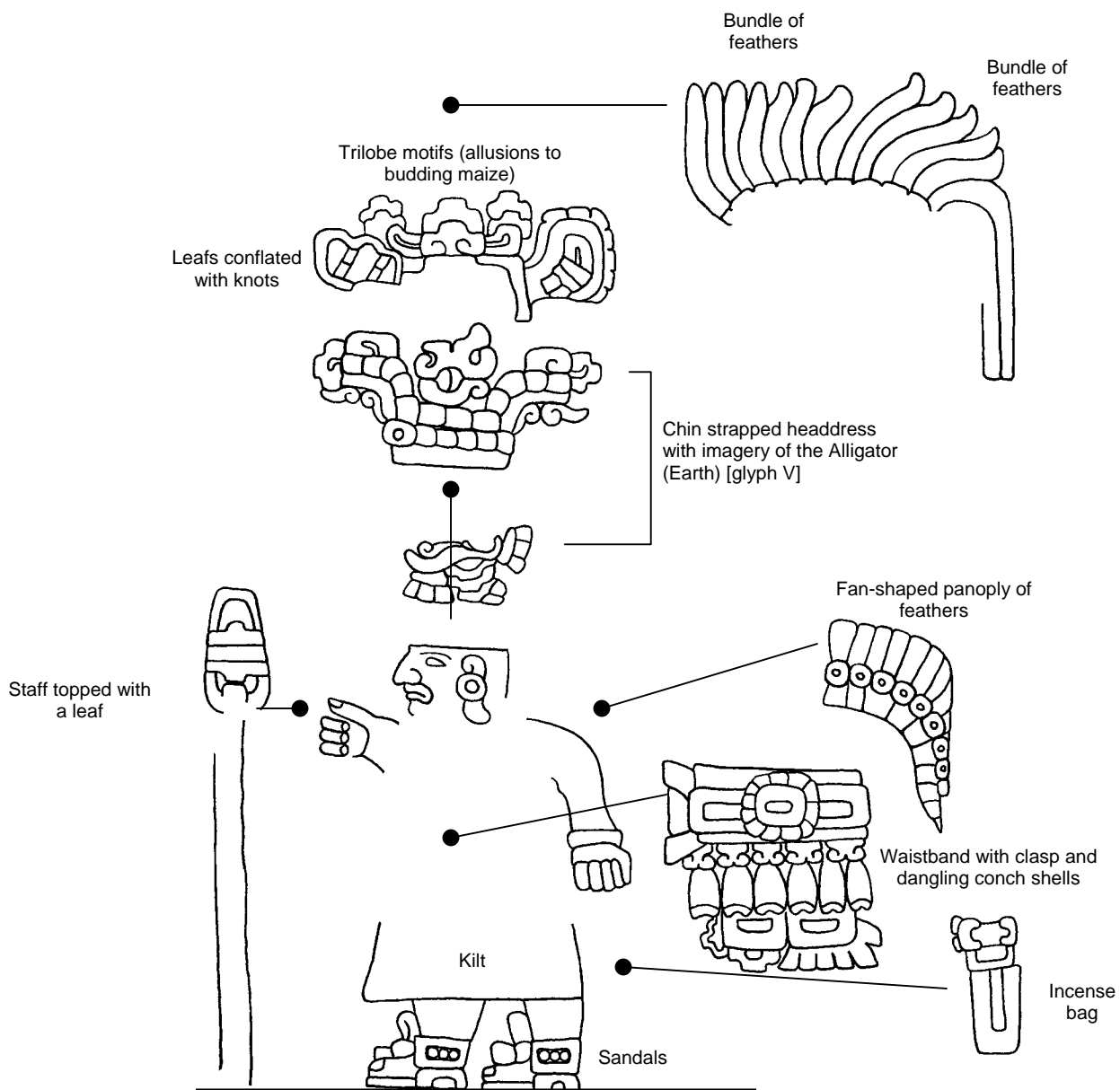


Figure 5.16- Glossing of the male companions carved in jambs 1-2, 5-6, and 7-8 in tomb 5 from Cerro de la Campana.

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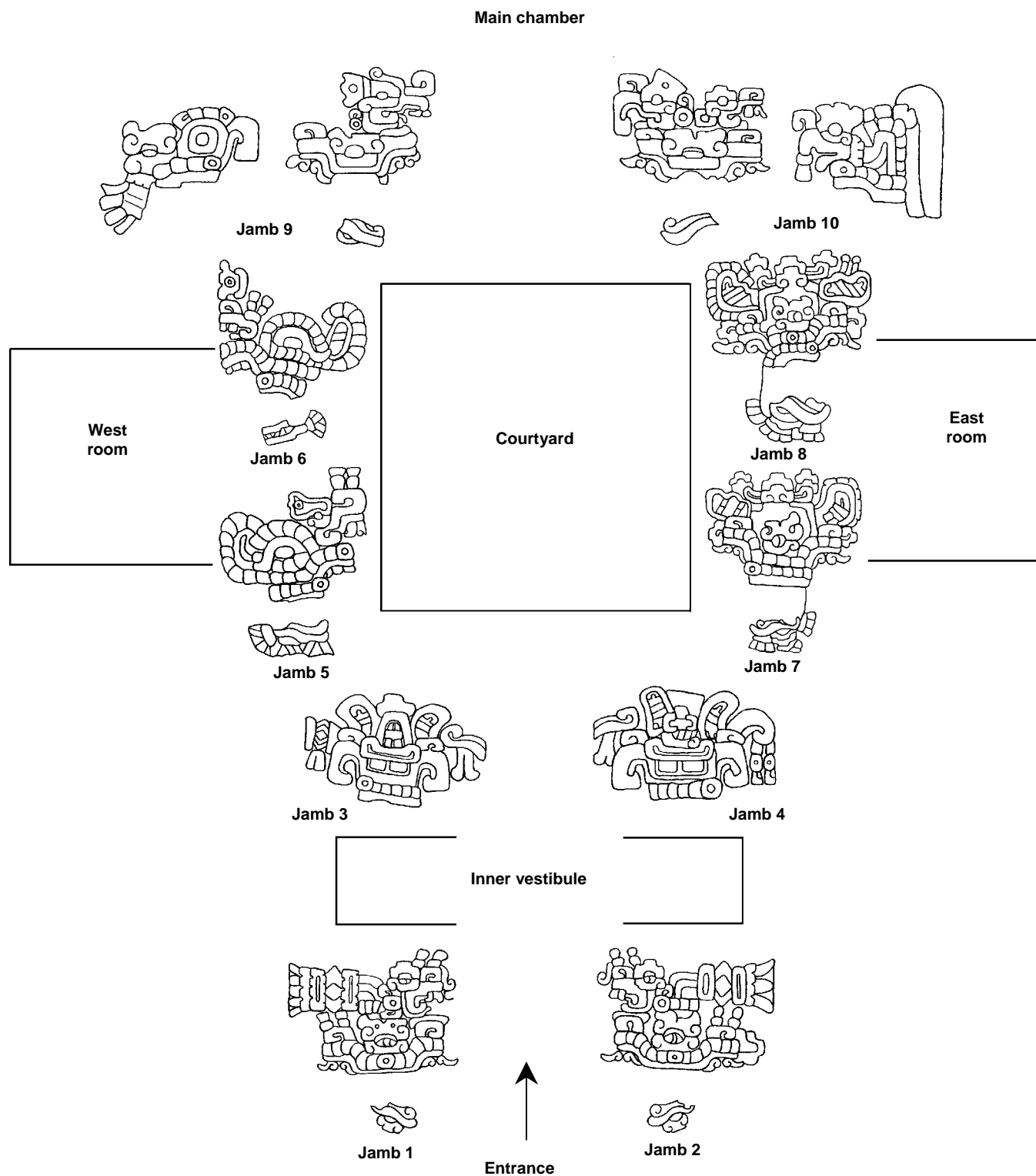


Figure 5.17- Headdresses worn by the personages carved on the jambs of tomb 5 from Cerro de la Campana placed according to their position in the layout of the crypt.

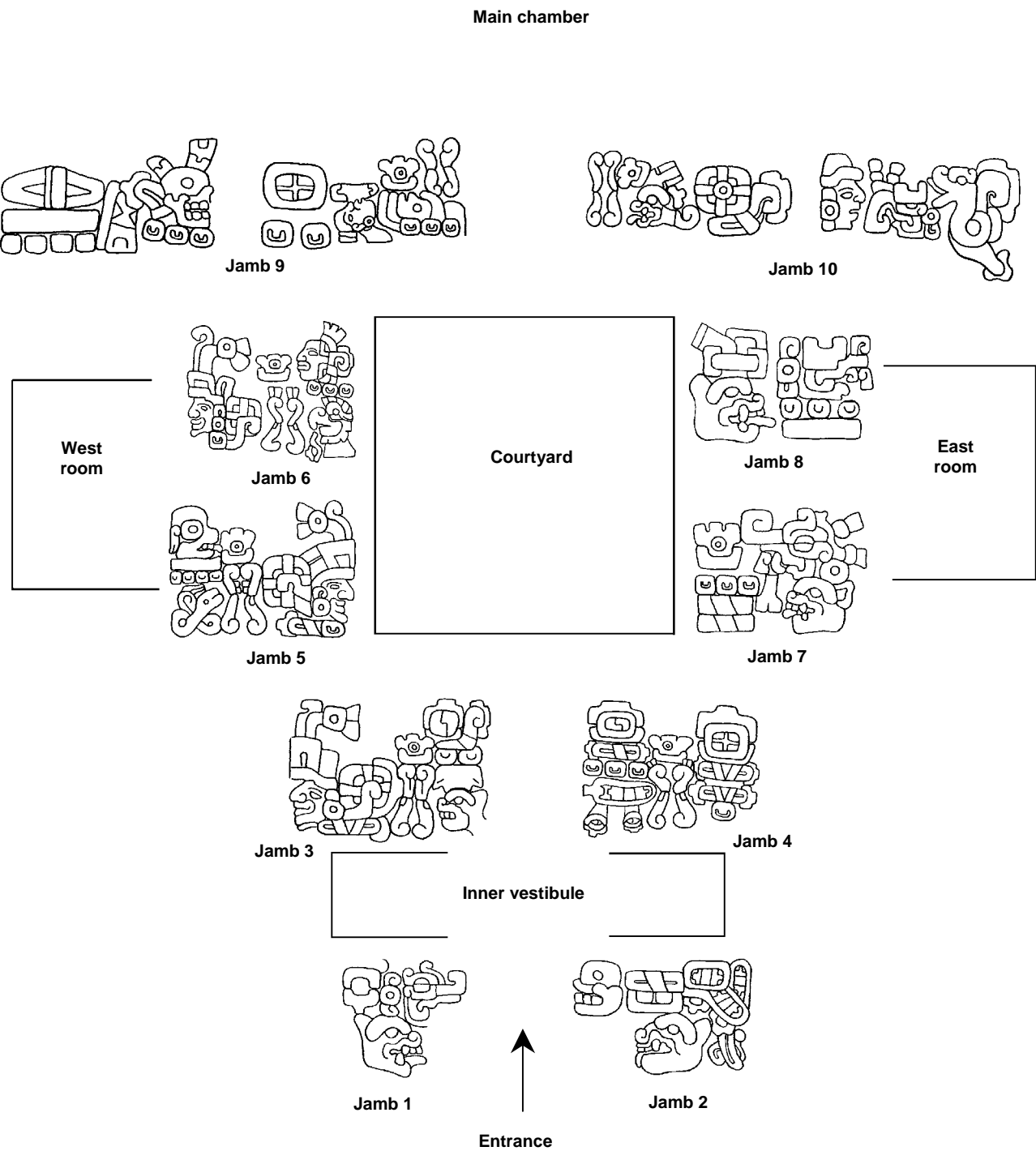


Figure 5.18- The inscriptions carved on the jambs of tomb 5 from Cerro de la Campana placed according to their position in the layout of the crypt.

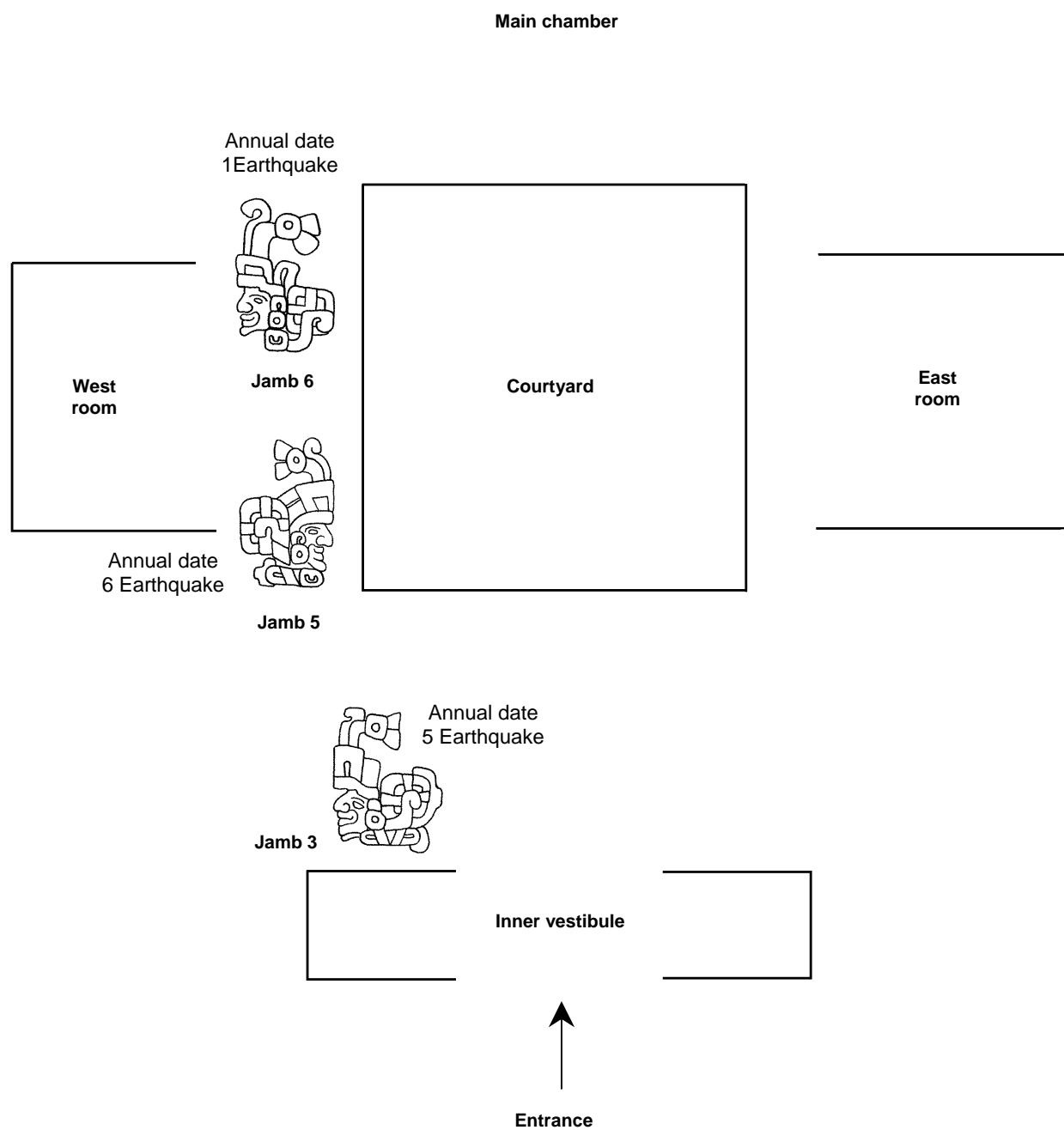


Figure 5.19- The year glyph and year bearers in jambs 3, 5, and 6 of tomb 5 from Cerro de la Campana.

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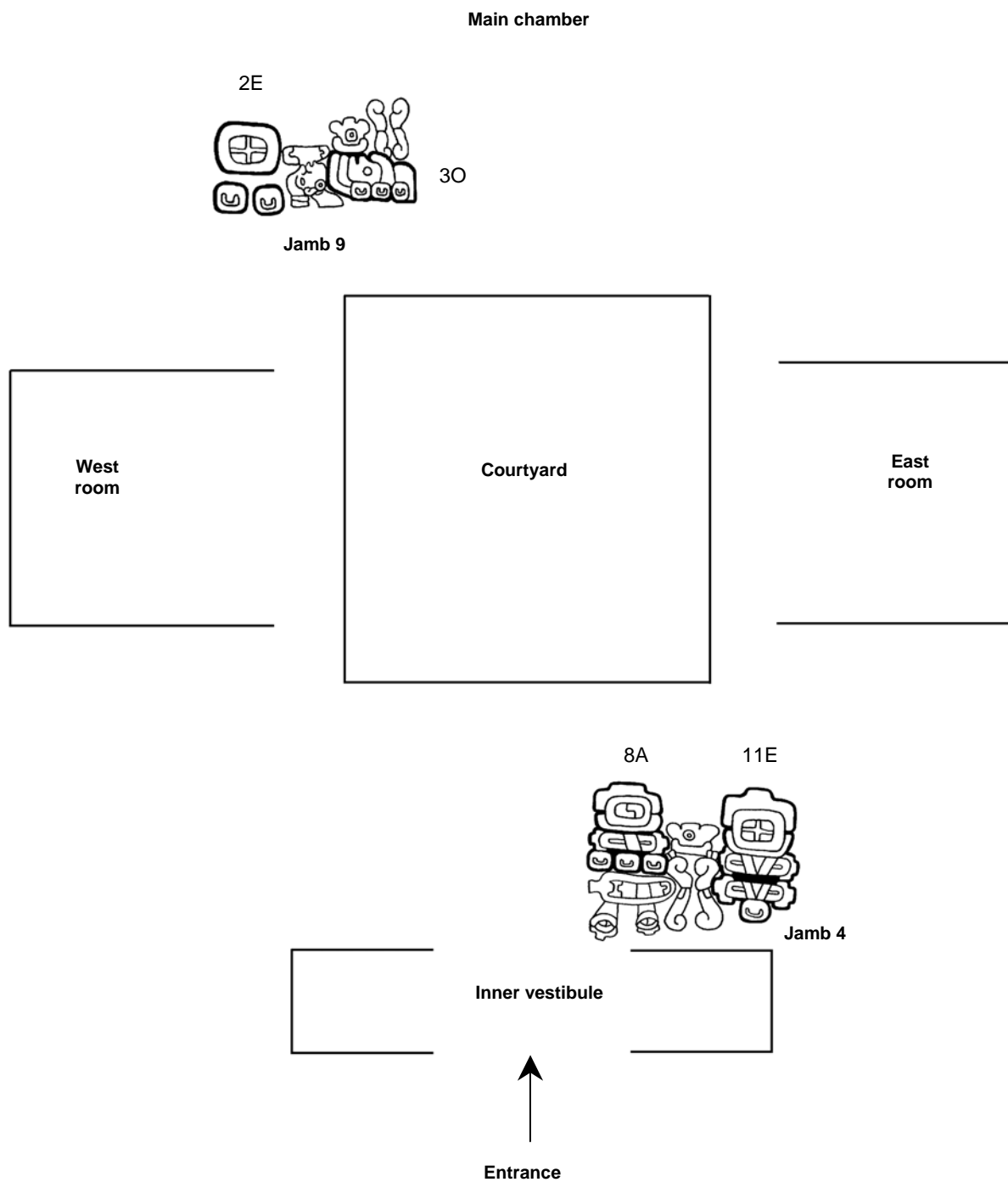


Figure 5.20- The inscriptions on jambs 4 and 9b of tomb 5 from Cerro de la Campana with two calendrical names each. The inscriptions are placed according to their position in the layout of the crypt.

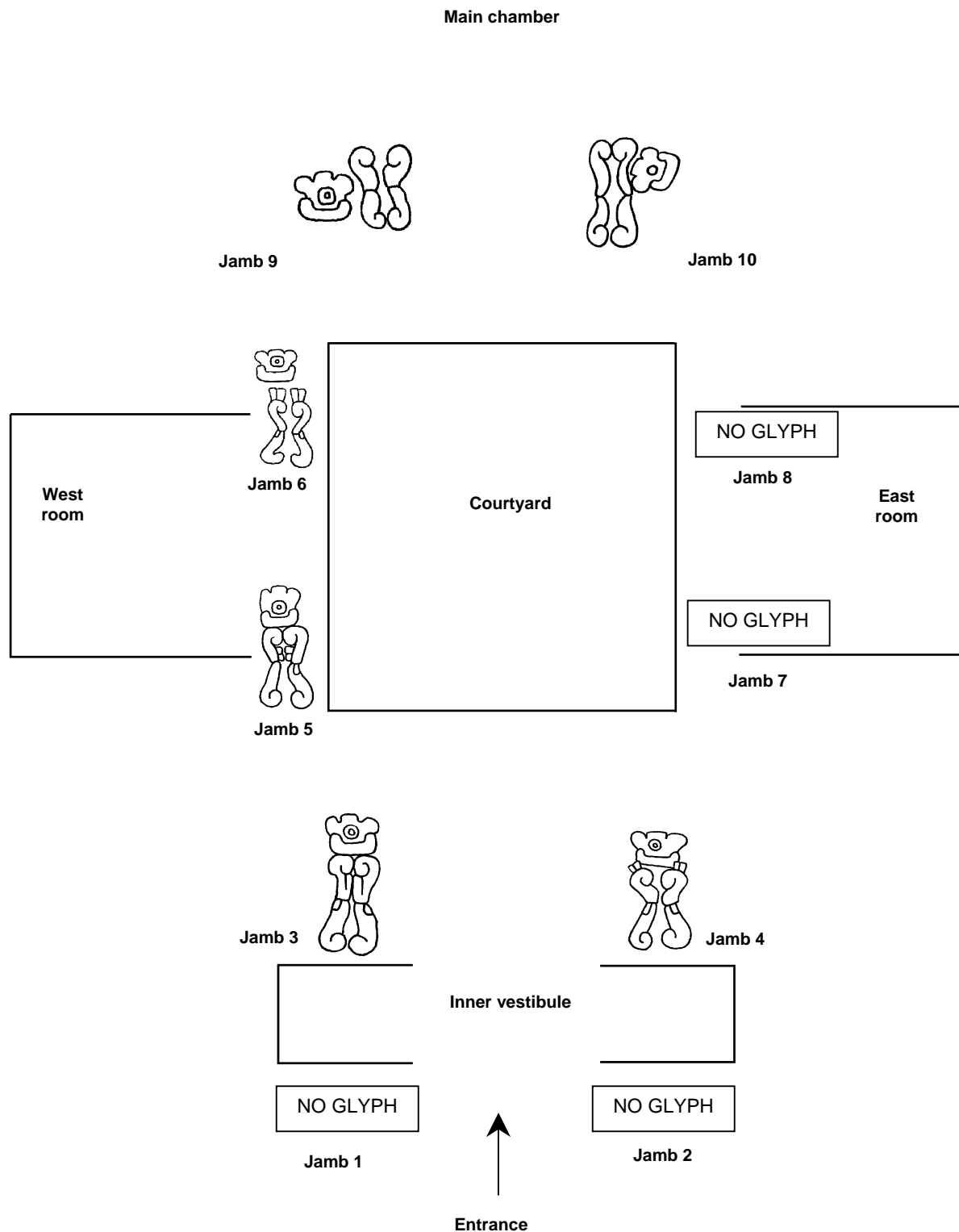


Figure 5.21- Glyphic compound of two paired volutes accompanied by glyph D carved on the jambs of tomb 5 from Cerro de la Campana. The inscriptions are placed according to their position in the layout of the crypt.

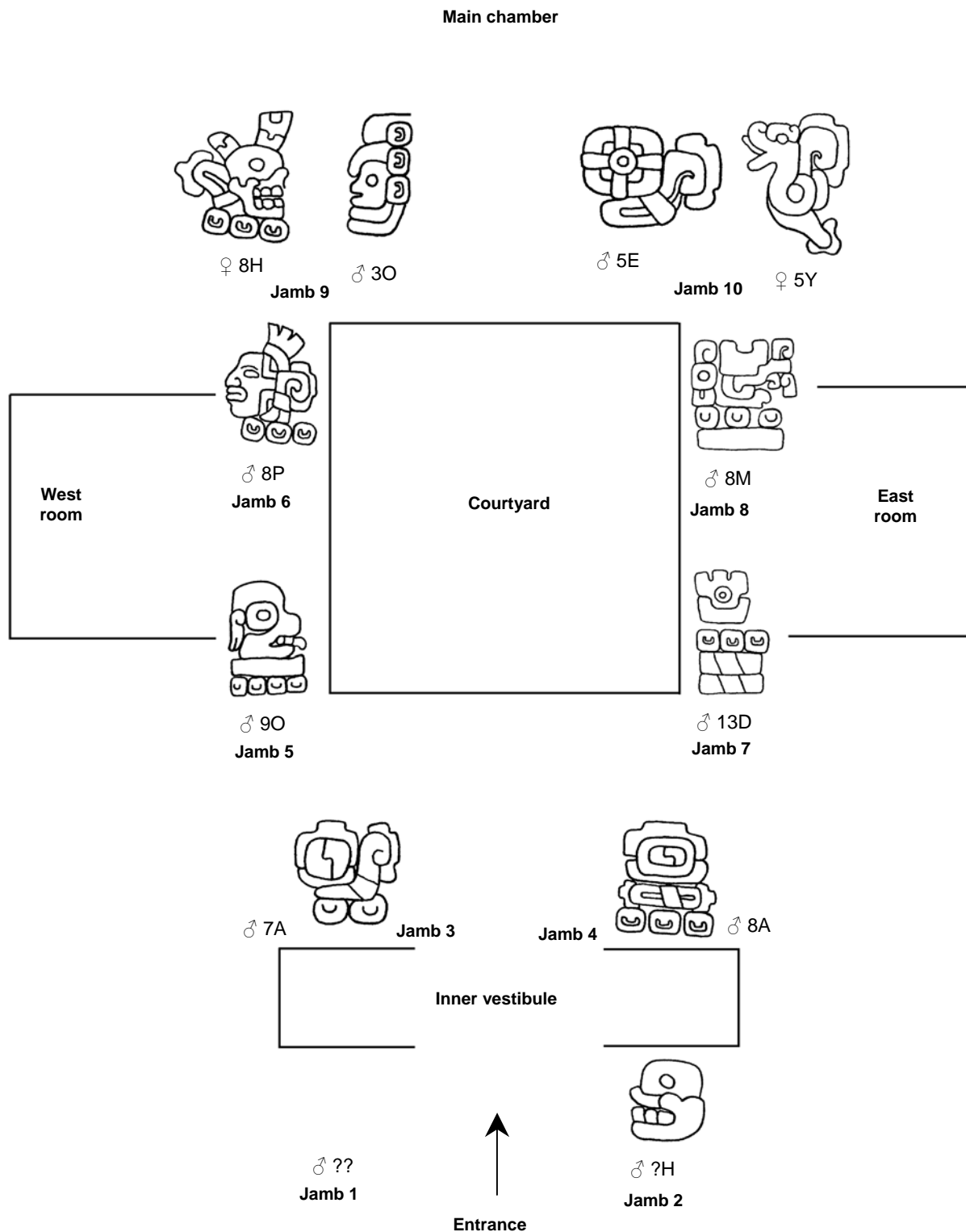


Figure 5.22- Calendrical names in the jambs of tomb 5 from Cerro de la Campana.  
The glyphs are placed according to their position in the layout of the crypt.  
(For clarity, glyph 3O on jamb 9b has been rotated 90° counterclockwise).



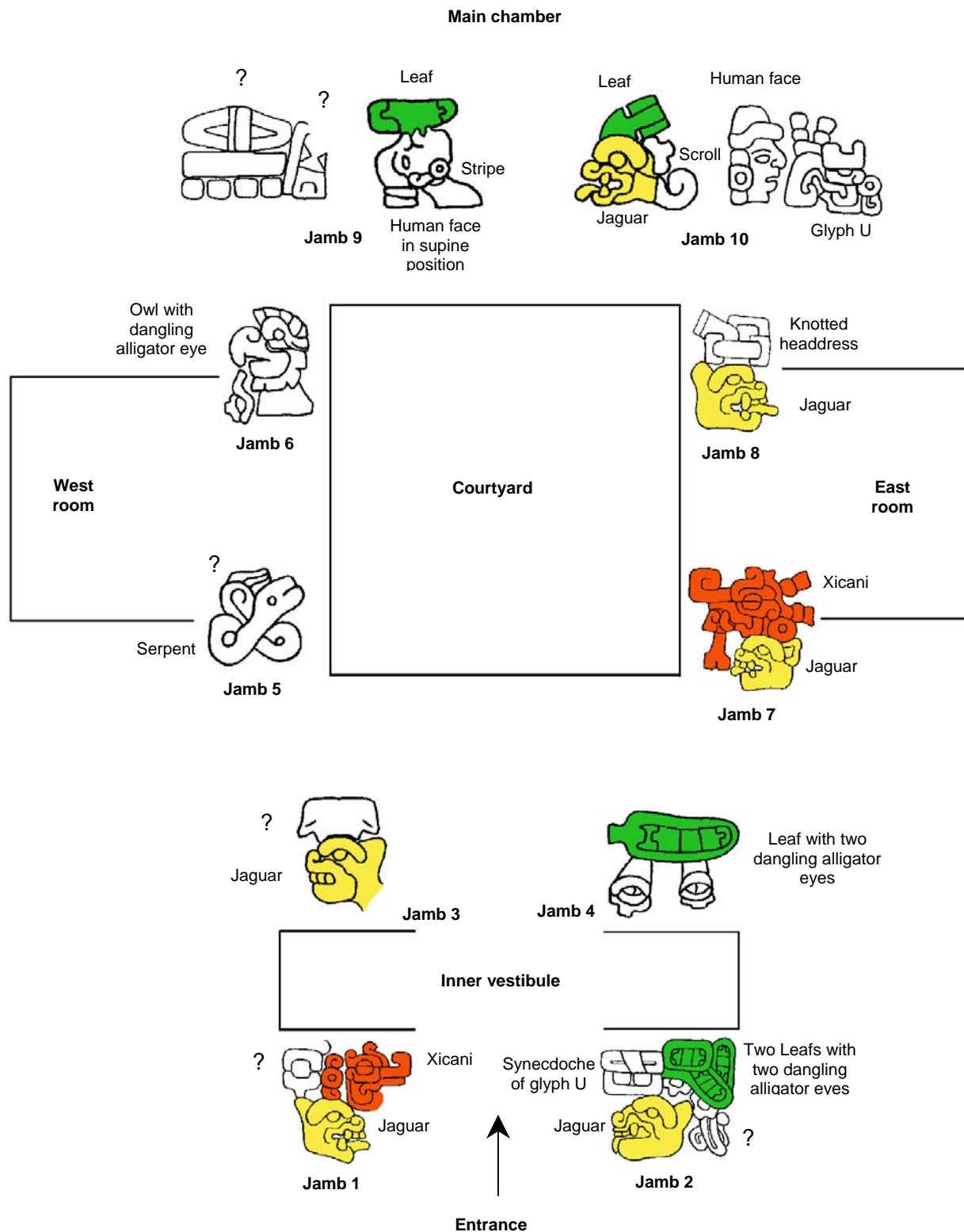


Figure 5.23- Personal names in the jambs of tomb 5 from Cerro de la Campana placed according to their position in the layout of the crypt (color coding indicates the use of the same primary signs in some of the glyphic compounds).

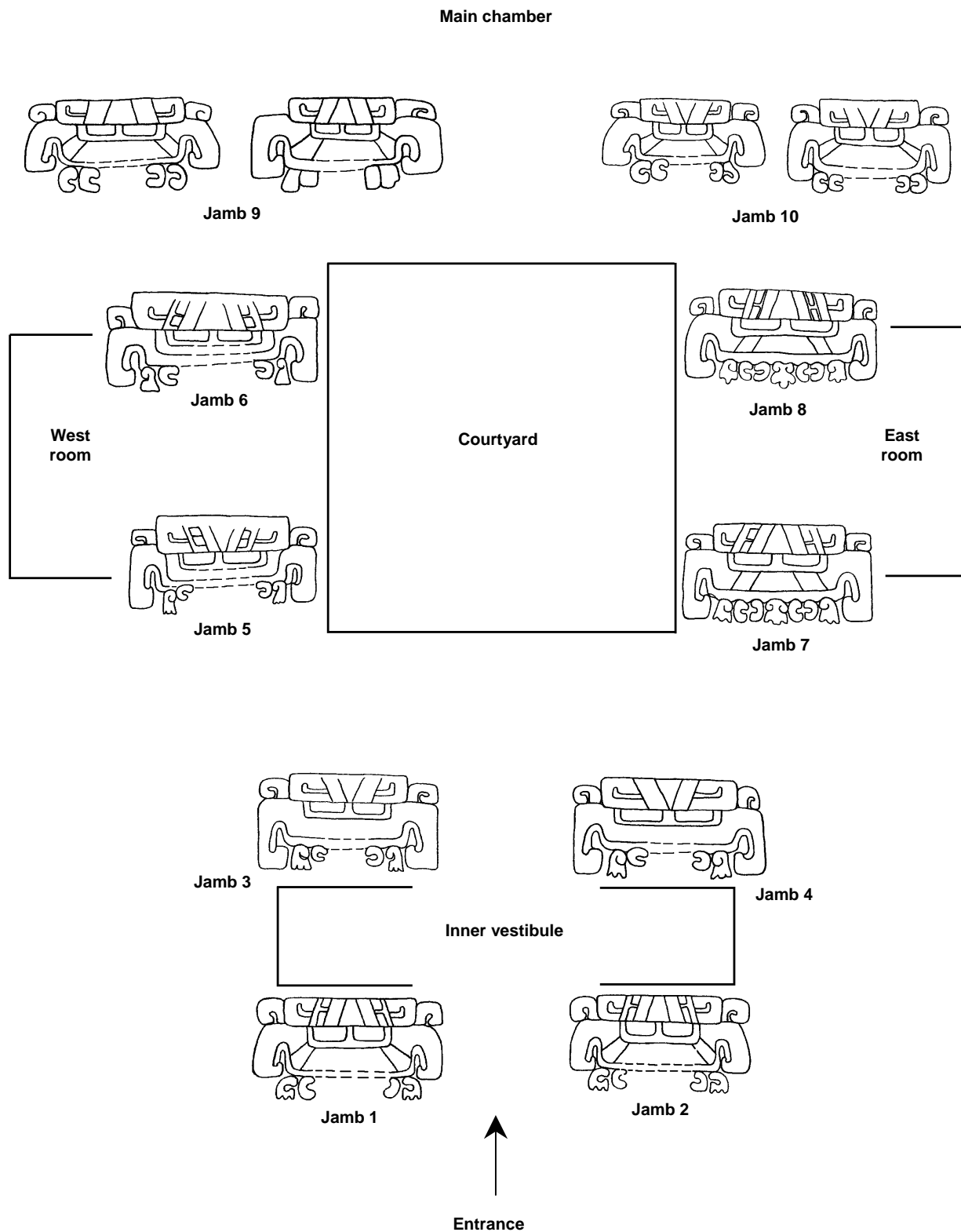


Figure 5.24- The unfolded version of glyph U that presides over the scenes carved on the jambs of tomb 5 from Cerro de la Campana placed according to their position in the layout of the crypt.

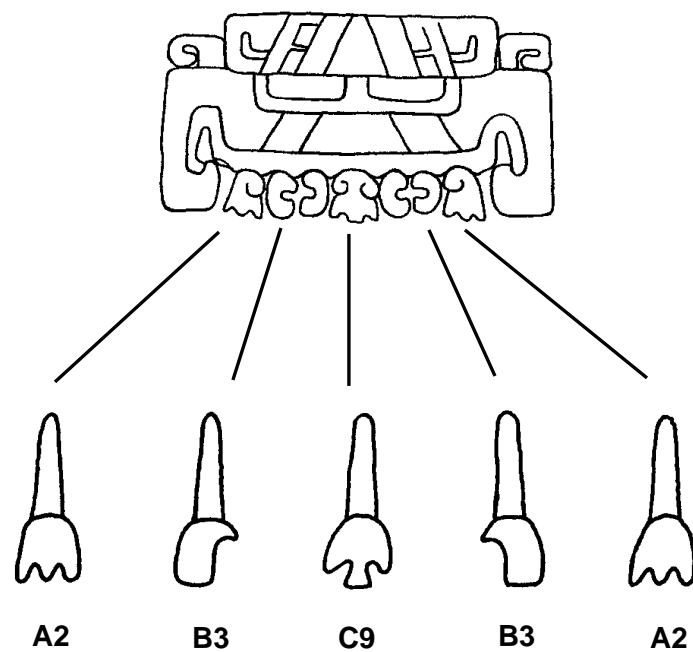


Figure 5.25- Possible types of dental modification in the unfolded versions of glyph U carved in the jamb of tomb 5 from Cerro de la Campana.

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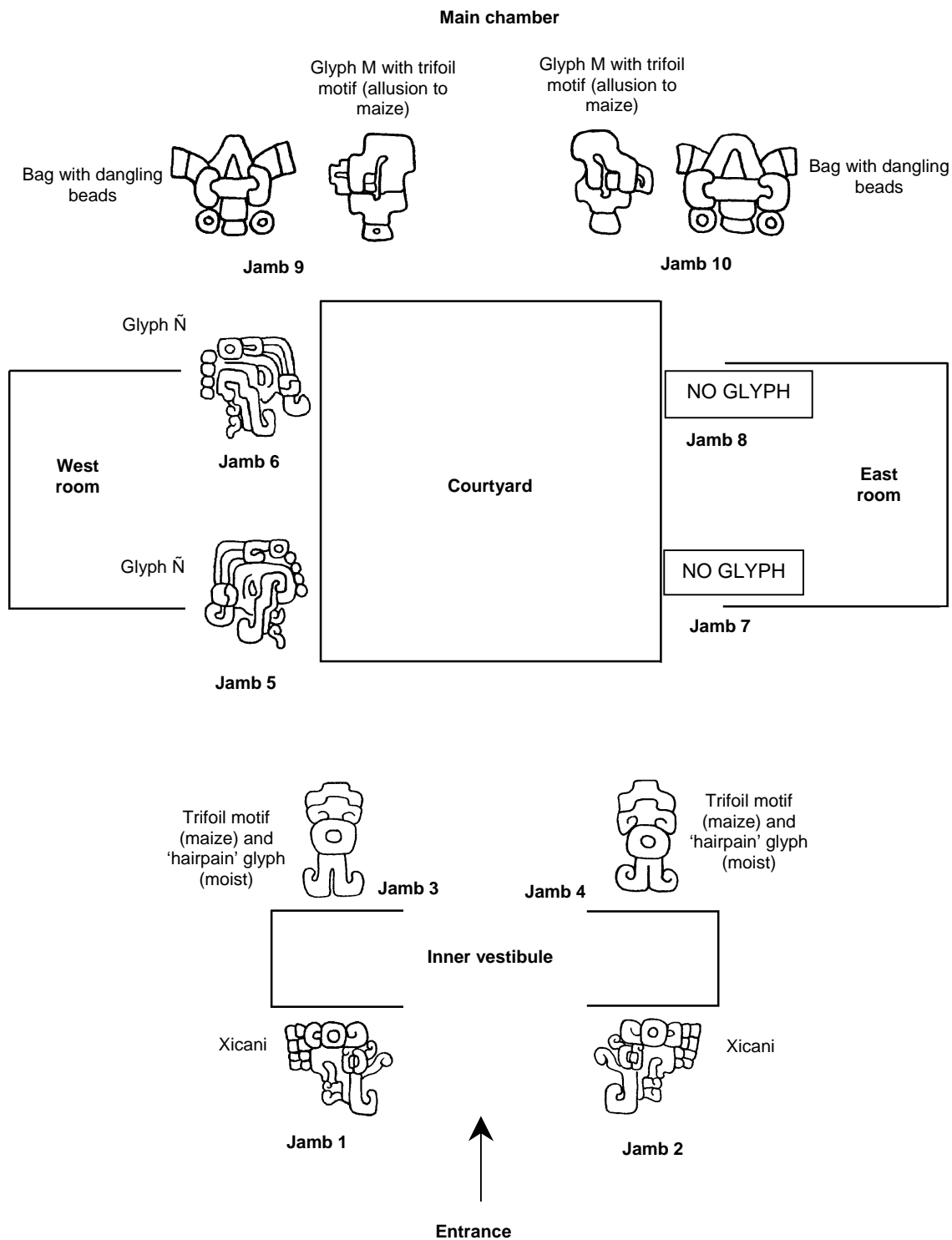
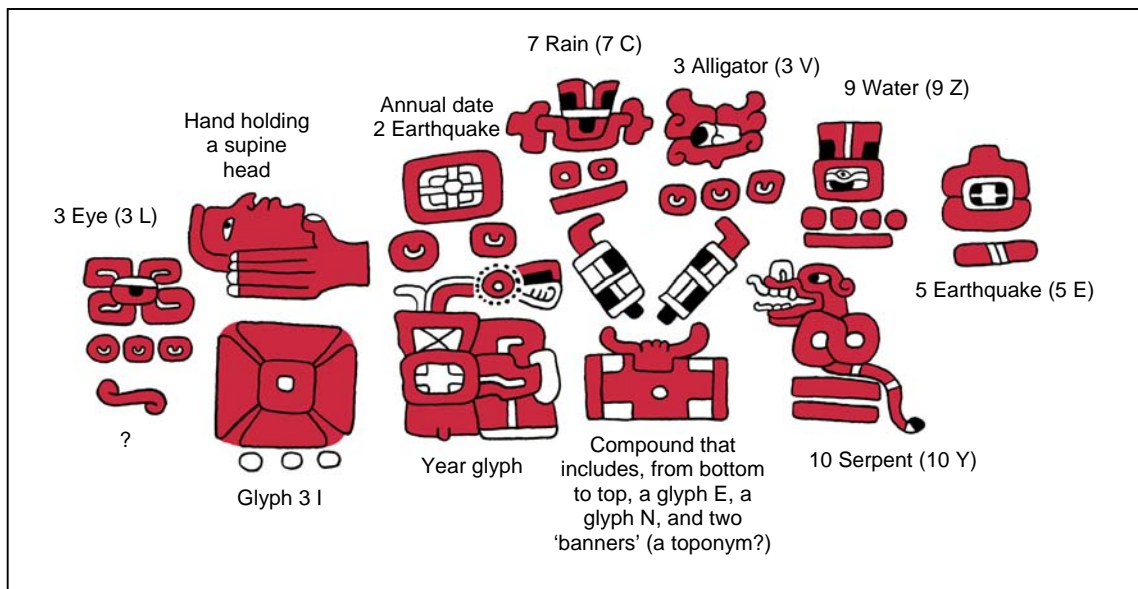
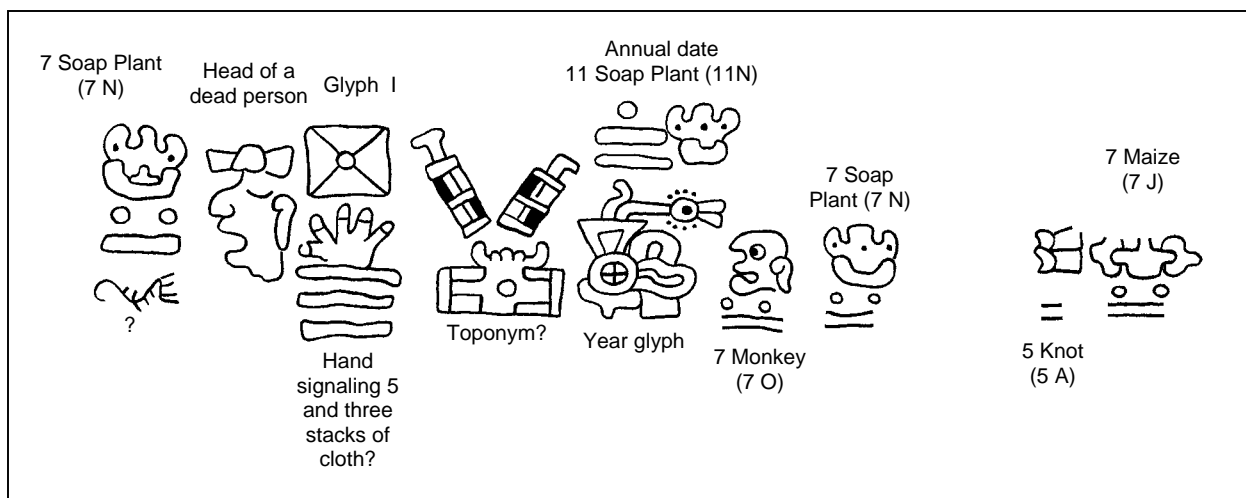


Figure 5.26- Signs that appear as if descending from glyph U on the jambs of tomb 5 from Cerro de la Campana placed according to their position in the layout of the crypt.



**Text I**



**Text II**

Figure 5.27- The texts painted in the lintels covering the inner vestibule of tomb 5 from Cerro de la Campana.

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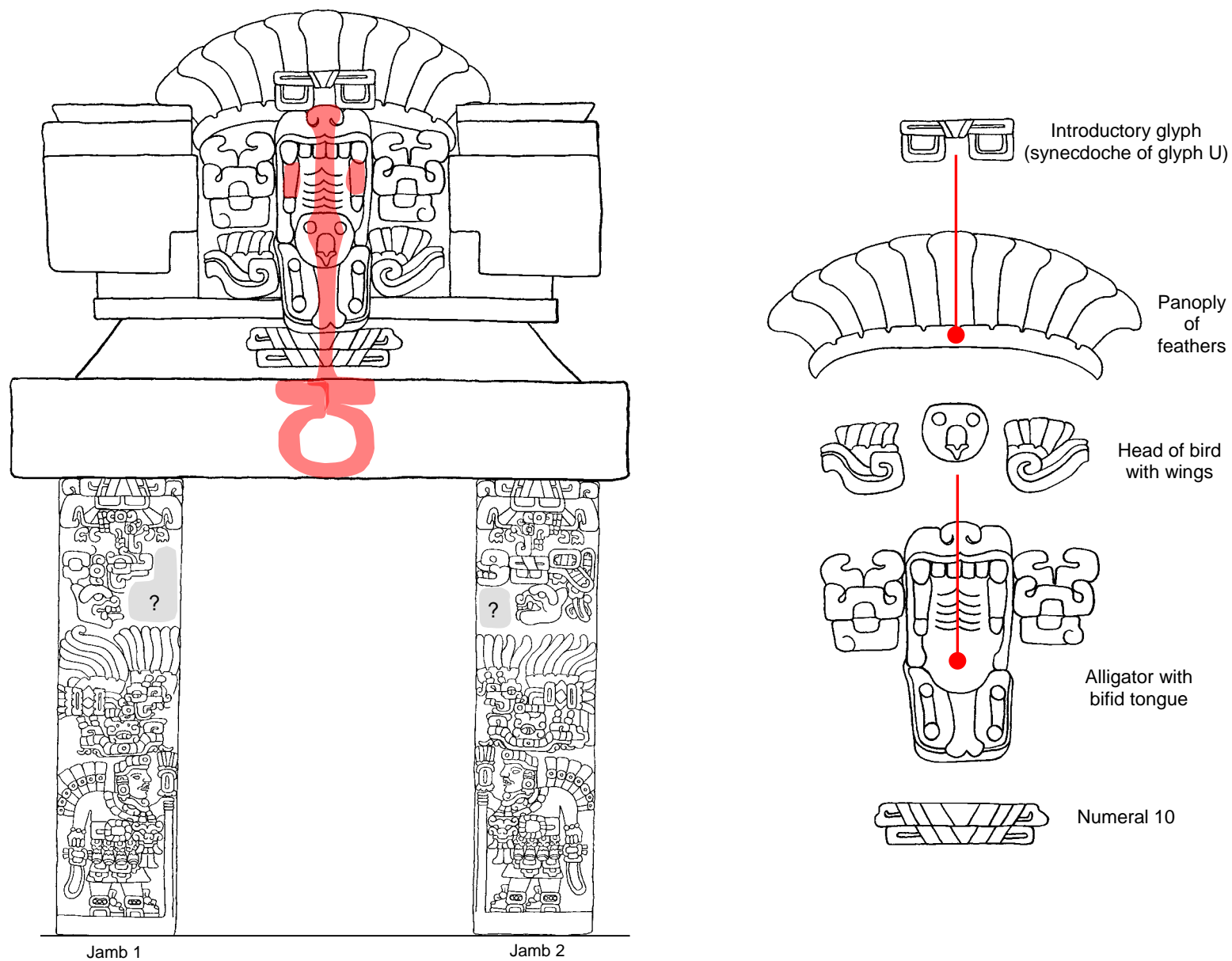


Figure 5.28- The facade of the entrance to tomb 5 from Cerro de la Campana and glossing of the stucco sculpture.

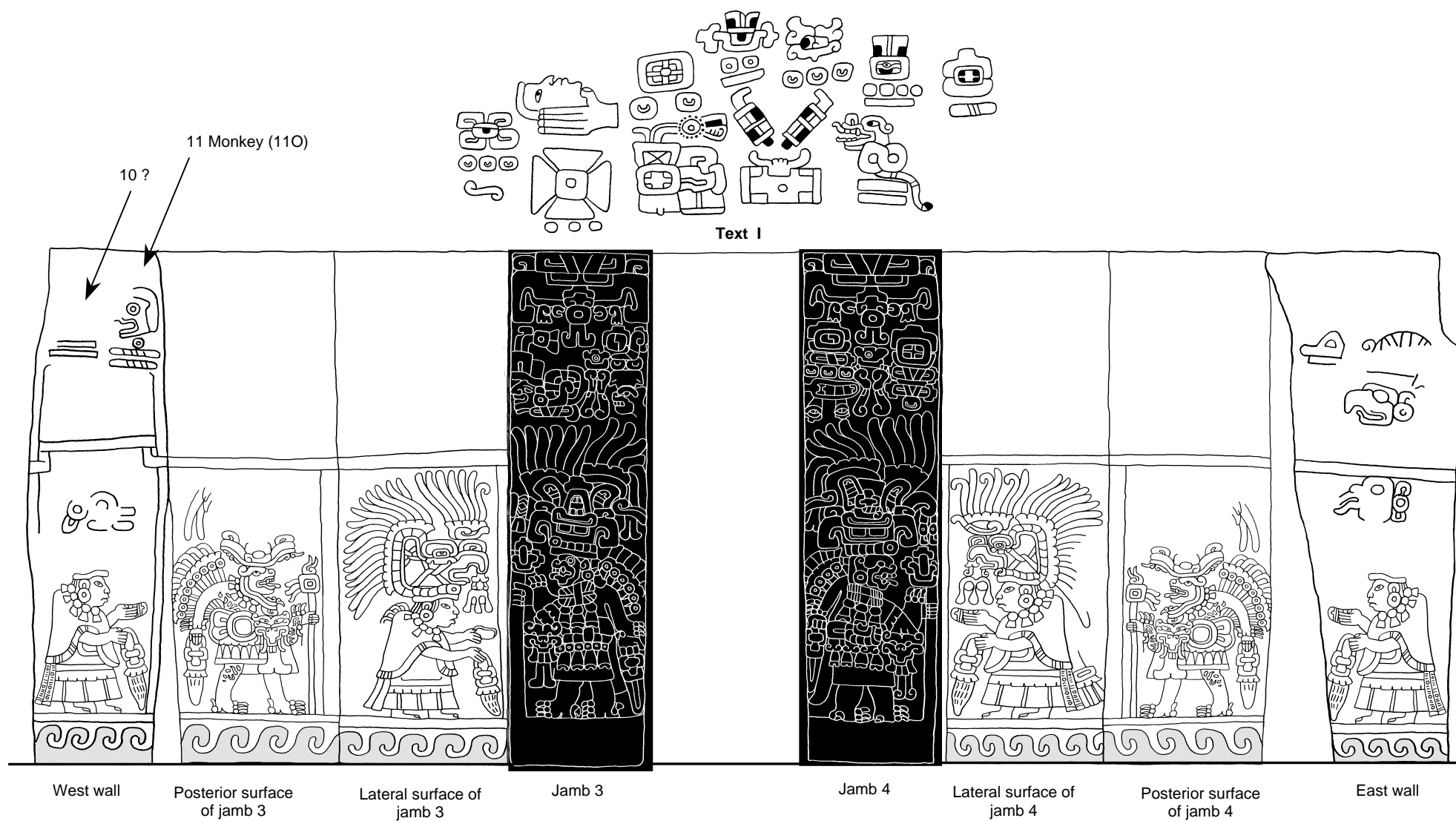
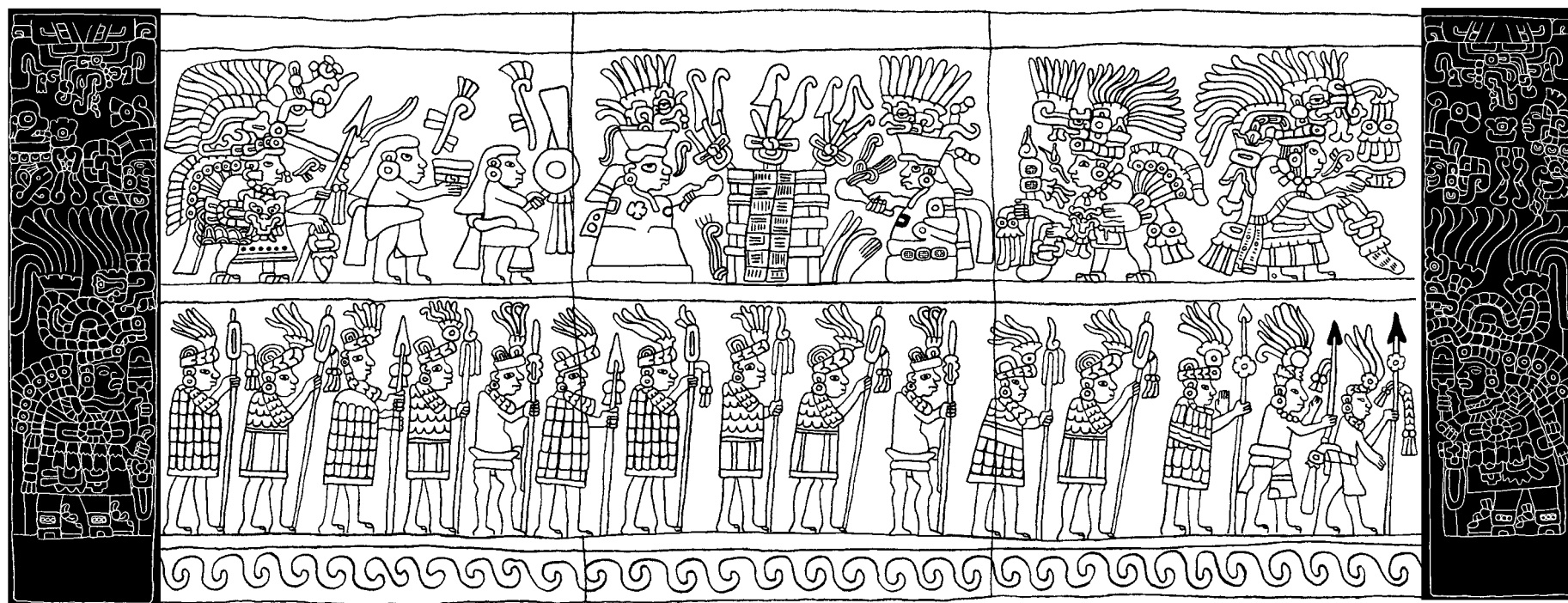


Figure 5.29- The unfolded narrative program in the interior vestibule of tomb 5 from Cerro de la Campana (the personages in the west and east walls, as well as on the posterior surface of jamb 3, are hypothetical reconstructions).





Jamb 5

South wall

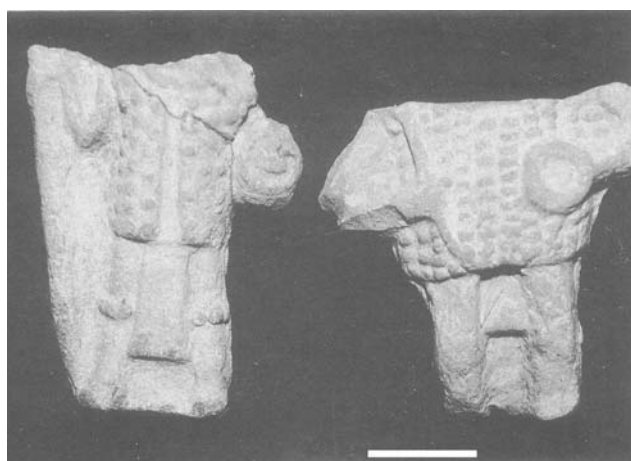
West wall

North wall

Jamb 6

Figure 5.30- The carved jambs and painted murals in the West Room of tomb 5 from Cerro de la Campana unfolded (the middle register in the back wall is reconstructed).

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0 2.5cm

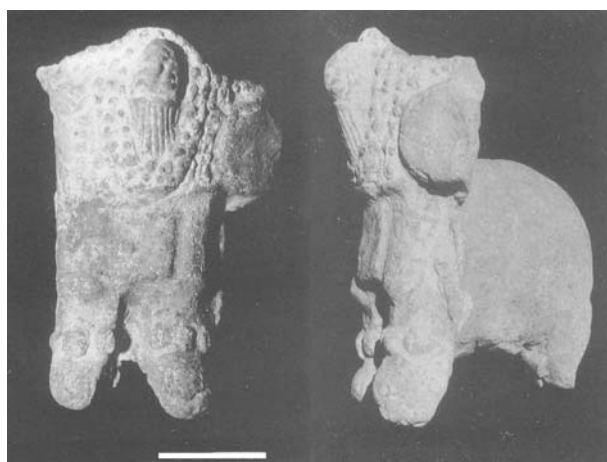


Figure 5.31- Ceramic figurines from Lambityeco representing warriors wearing cotton-padded jackets. The two lower examples have a shrunken inverted head as pectoral (photographs after Scott 1993: figures 36a-b, 37a-b, 42, 43a-b).

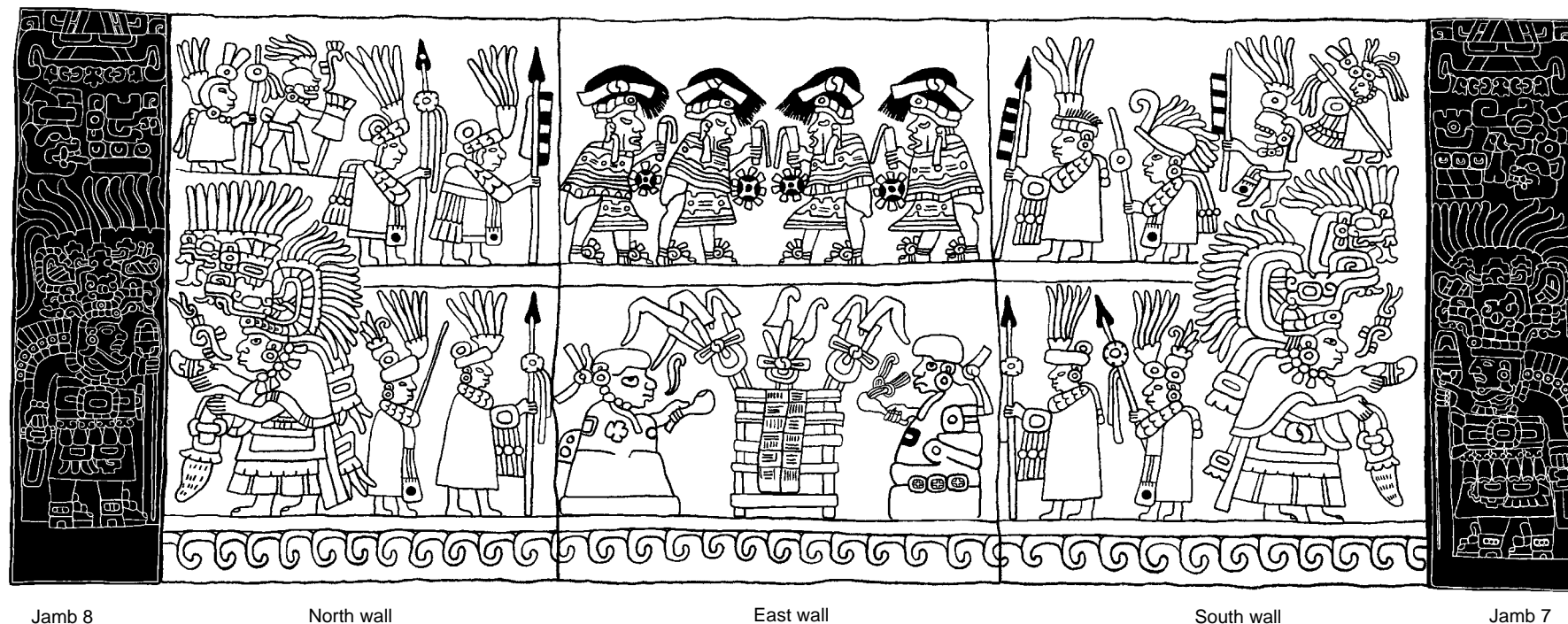


Figure 5.32- The carved jambs and painted murals in the East Room of tomb 5 from Cerro de la Campana unfolded (the middle register in the back wall is reconstructed).

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Flayed facial skin in  
headdress of fourth  
ballplayer, east wall of  
main chamber in tomb  
5, Cerro de la Campana

One of the four personages painted in the back wall  
of the East room of tomb 5 from Cerro de la  
Campana (modified after Miller 1995: plate 36)



Effigy vessel in tomb 103 from Monte Albán  
(after Caso and Bernal 1952: 252bis)



Screenfold Tonalpouhqui page 68



Screenfold Tonalpouhqui page 62

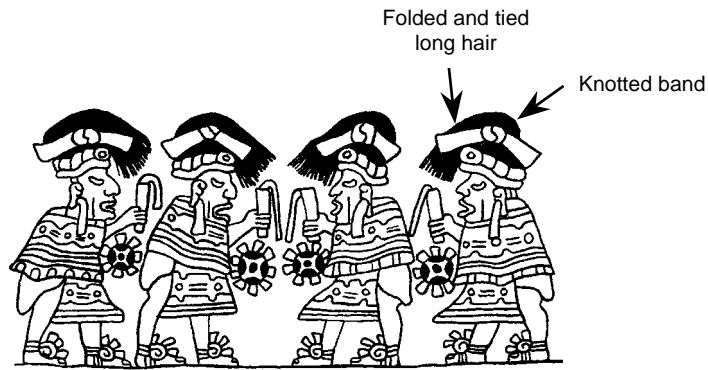


Screenfold Yoalli Ehecatl page 25



Screenfold Yoalli Ehecatl page 24

Figure 5.33- Polychrome representations of Xipe Totec impersonators.



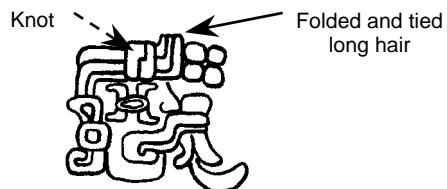
Personages painted in the upper register of the back wall in the East Room of tomb 5 from Cerro de la Campana



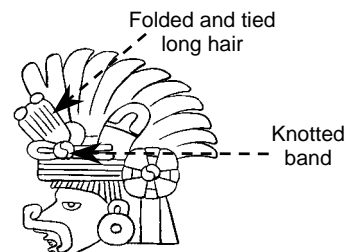
Personage painted in the south jamb of Building A, Cacaxtla



Personage carved on Monument 21, Bilbao, Guatemala



Example of Glyph Ñ carved on Monument MA-SP-8b



Profile view of effigy vessel behind the entrance to tomb 104 from Monte Albán (after Caso and Bernal 1952: 116, fig. 184bis-b)

Figure 5.34- Religious specialists in Mesoamerica with characteristic long hair compared to attributes in Zapotec glyph Ñ and its three-dimensional counterparts in effigy vessels.

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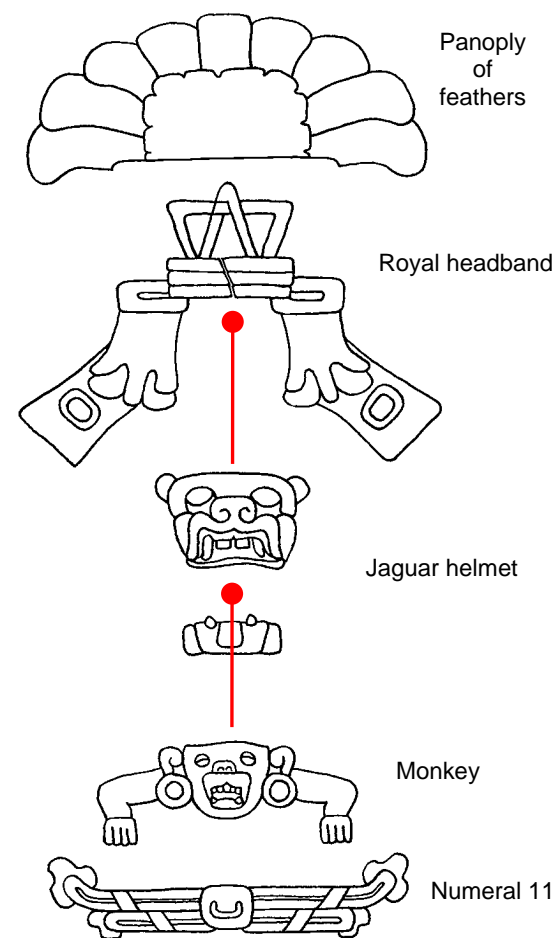
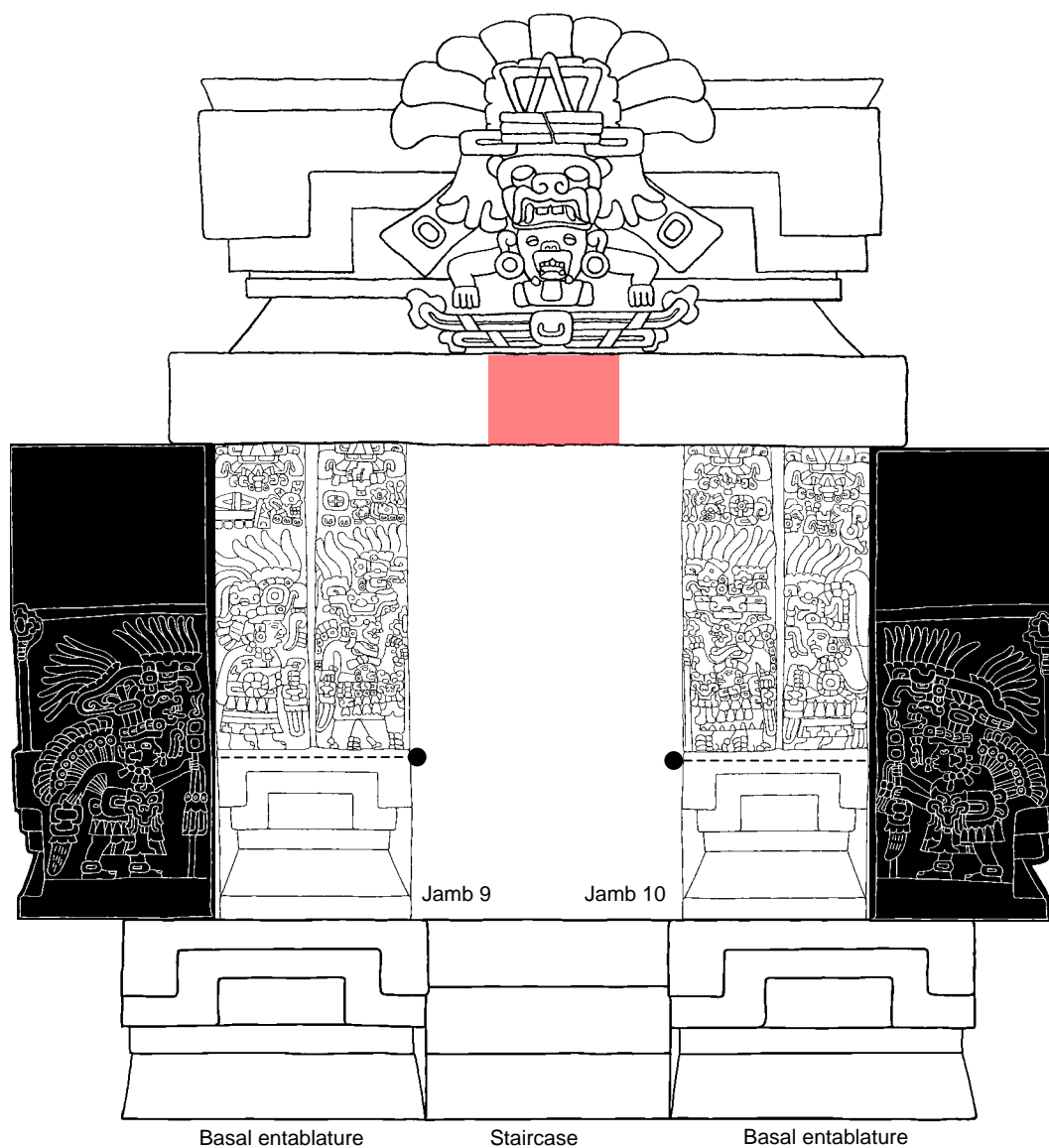
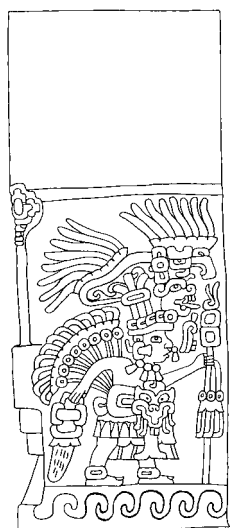
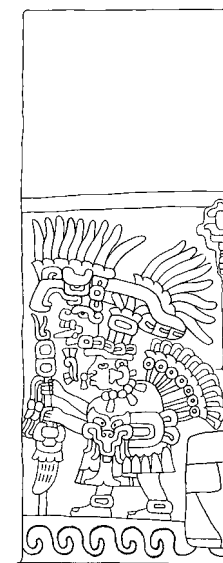


Figure 5.35- The facade of the main chamber of tomb 5 from Cerro de la Campana and glossing of the stucco sculpture.

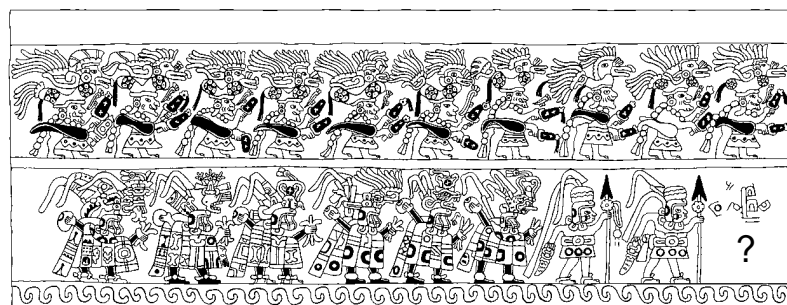




Medial lateral surface  
of jamb 9



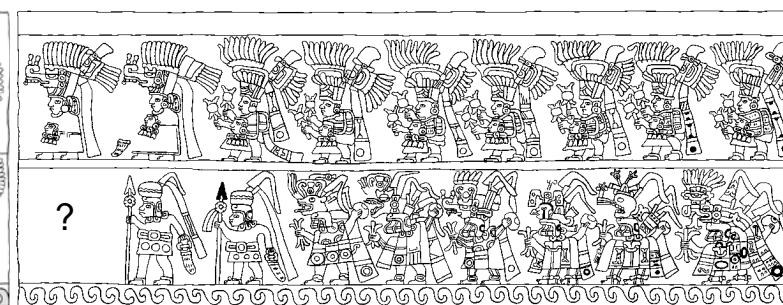
Medial lateral surface  
of jamb 10



West wall



North wall



East wall

Figure 5.36- The narrative program painted in the main chamber of tomb 5 from Cerro de la Campana unfolded (imagery in the middle register of the north wall and on the north end of the upper register in the east wall is reconstructed).

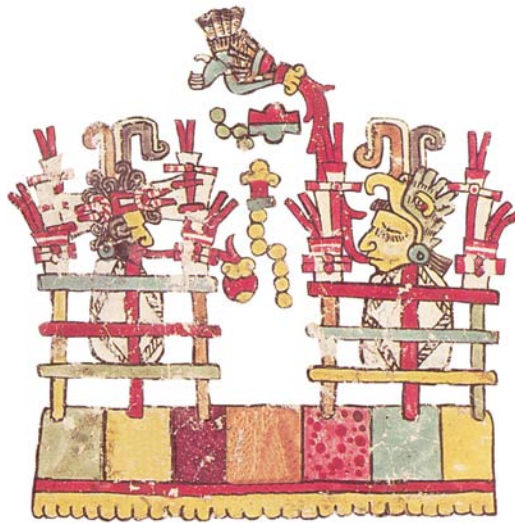




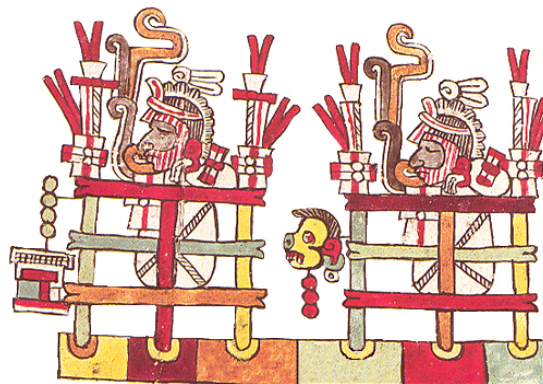
Offering of incense to the bundle of an ancestor. Its calendrical name, once on the upper left, is now obliterated. Screenfold Iya Cochi, page 6



The bundle of an ancestor. Screenfold Tonindeye, page 20



Mortuary bundles of two individuals named 7 Flower and 4 Earthquake whom are offered blood from a heart and a decapitated bird. Screenfold Tonindeye, page 4



Mortuary bundles of two individuals named 4 House and 3 Monkey. Screenfold Tonindeye, page 81

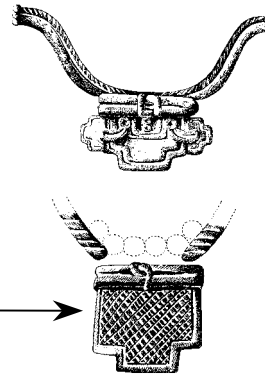
Figure 5.37- Funerary boxes with mortuary bundles depicted in pre-Hispanic screenfolds from the Mixteca Alta, Oaxaca.



Ceramic effigy of old man with bird mask and "Hill" Glyph pendant (after Caso and Bernal 1952: 191, fig. 322)



Ceramic effigy of old man with bird mask and "Hill" Glyph pendant (after Caso and Bernal 1952: 193, fig 325)



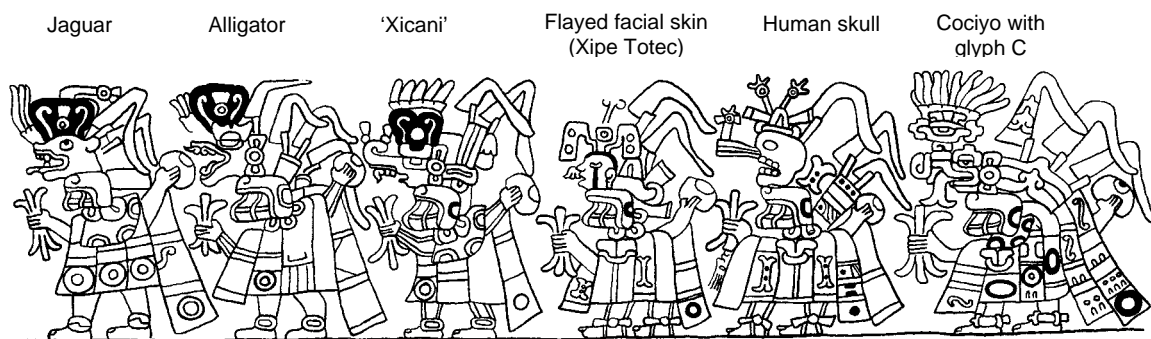
"Hill" Glyph pendants (after Caso and Bernal 1952: 194, fig. 327)



Male personage with bird mask and "Hill" Glyph pendant (right side of north wall in the main chamber of tomb 5 from Cerro de la Campana)

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Figure 5.38- Bird masks and 'Hill' glyph pendants in the accoutrement of personages.



Six ballplayers painted in the middle register of the East wall in the main chamber of tomb 5

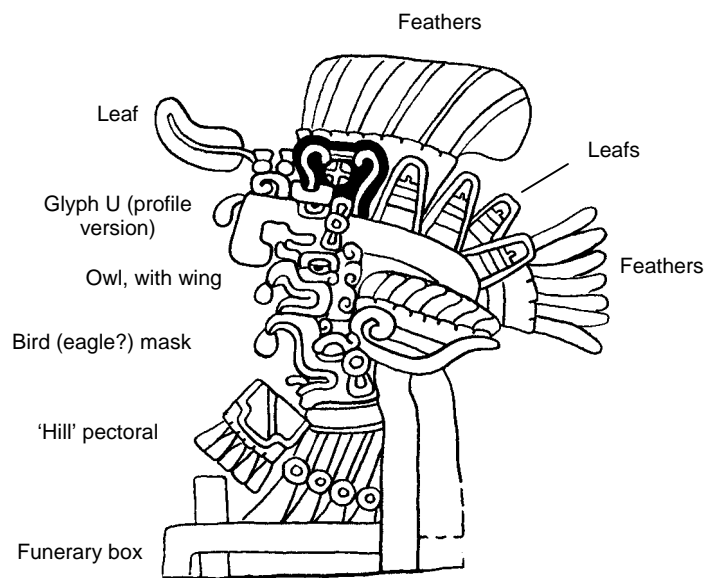
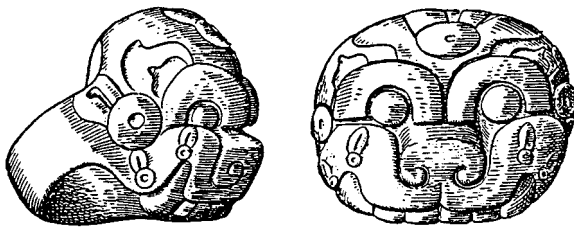
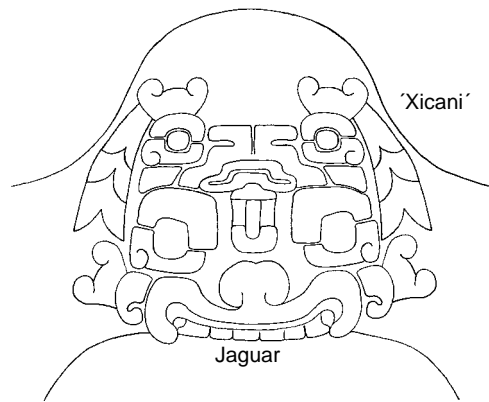


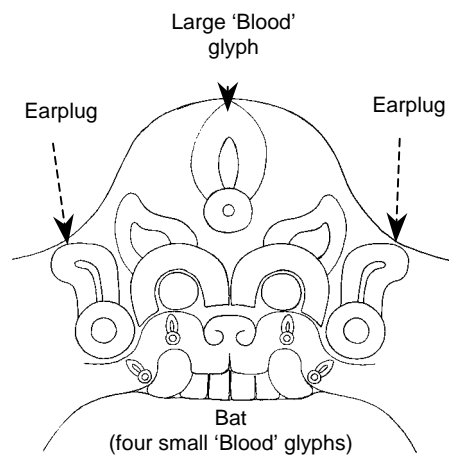
Figure 5.39- Comparison of sign in three of the ballplayers' headdresses and atop the headdress of the personage on the right side of the north wall in the main chamber of tomb 5 from Cerro de la Campana.



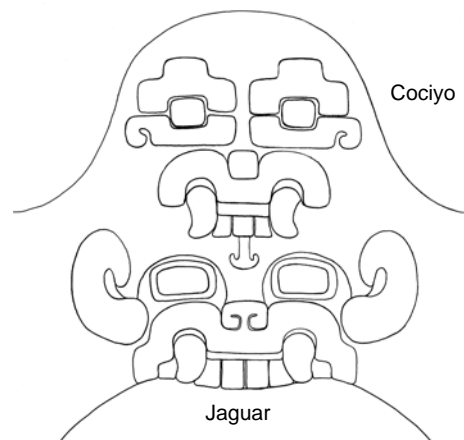
Handstone attributed to Etlá. Formerly in the collection of Martínez Gracida. Now in the Museum für Völkerkunde in Berlin (photograph after Anonymous 1992: 96)



Handstone attributed to Monte Albán. Formerly in the Sologuren collection. Now in the Museo Nacional de Antropología e Historia (cat. no. 6-77) (drawing after Selser 1904: 364, fig. 111)



Handstone in the Princeton Museum of Art (attributed to Guatemala, but probably from central Oaxaca) (photographs after M. Miller 1989: 30, fig. 16 [left], and Goldstein 1988: 24, no. 171)



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Figure 5.40- Carved handstones from Oaxaca.

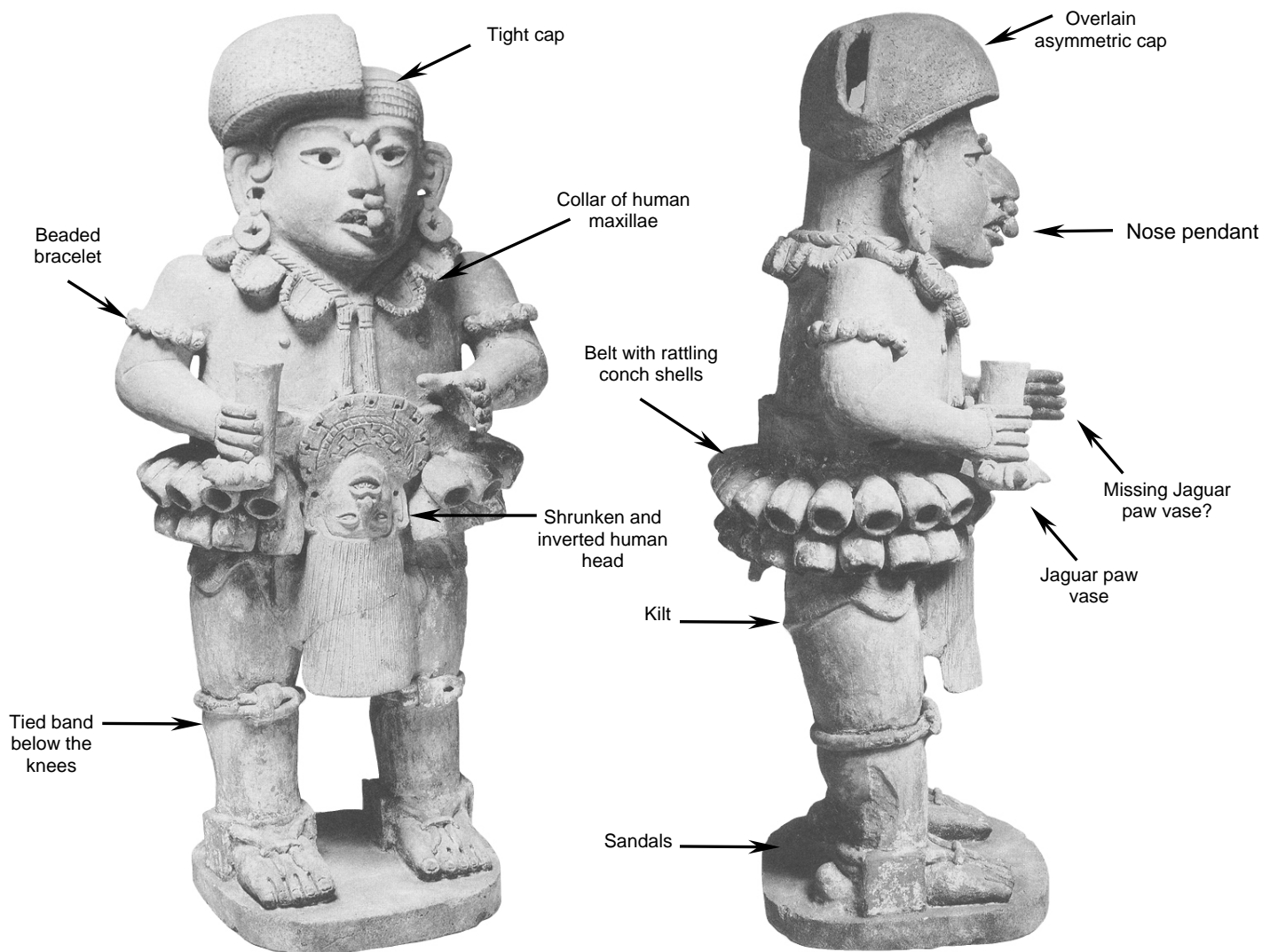


Figure 5.41- Ceramic representation of a high-ranking personage wearing military regalia, including a shrunken inverted trophy head. Said to have been collected near Mitla, height 74 cm. National Museum of the American Indian, Smithsonian Institution (cat. no. 19/5806) (photographs after Scott 1993: plates 17-18).

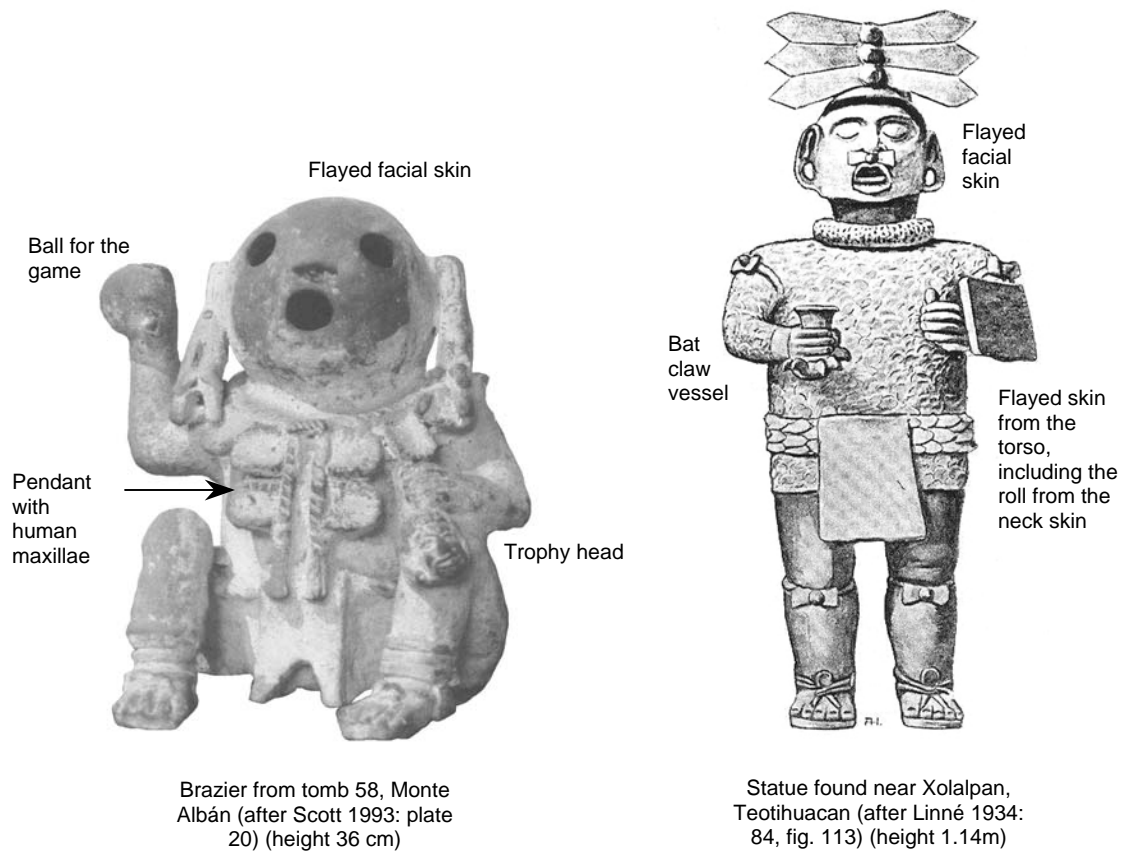


Figure 5.42- Ceramic representations of Xipe Totec impersonators from Monte Albán and Teotihuacan.

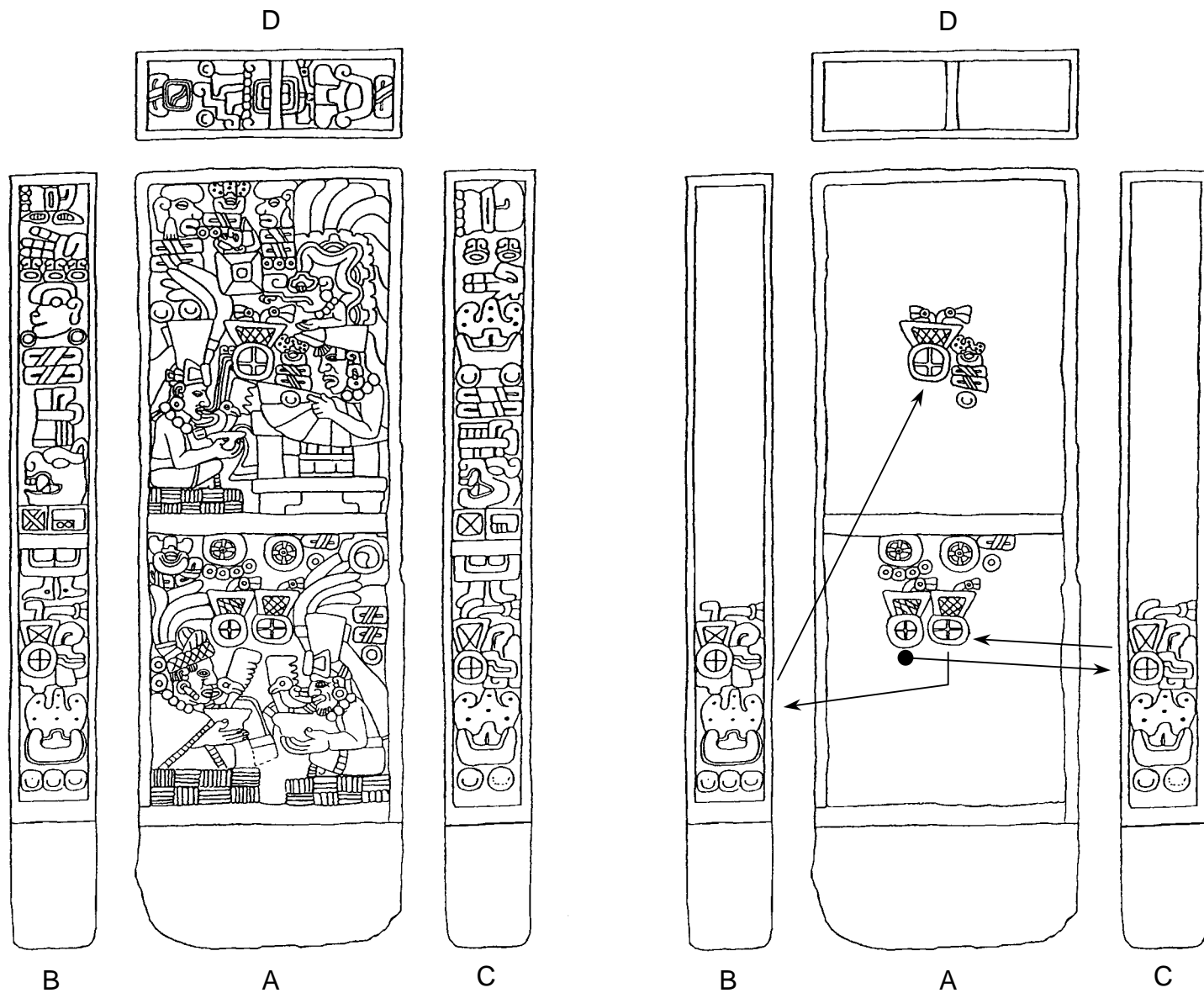


Figure 5.43- Rendering of the stela in tomb 5 from Cerro de la Campana showing simultaneously all the carved surfaces, height 1.30 m. The drawing on the right shows the location of the annual dates (arrows indicate their presumed temporal sequence).



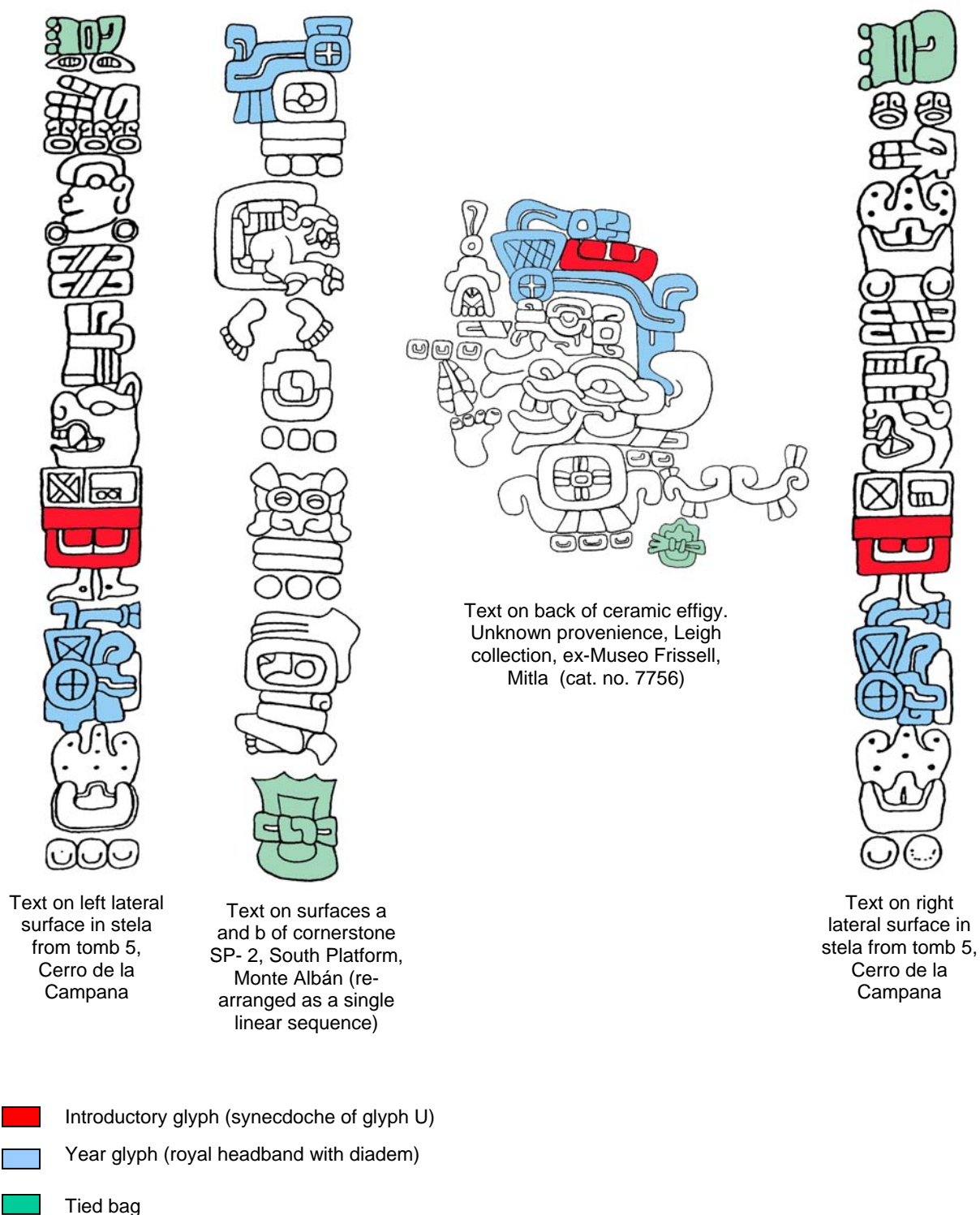
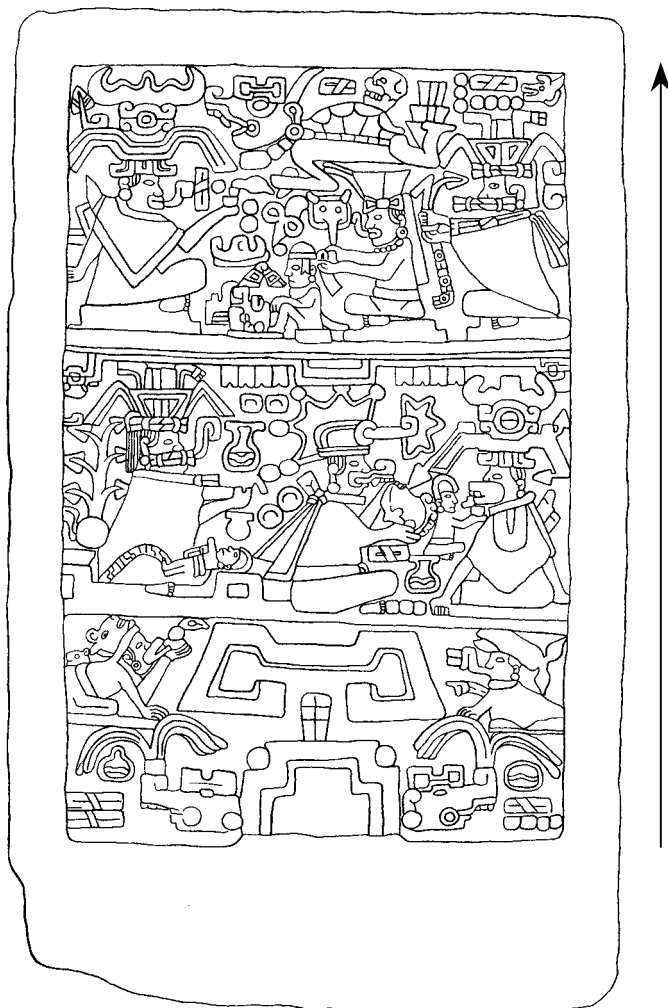
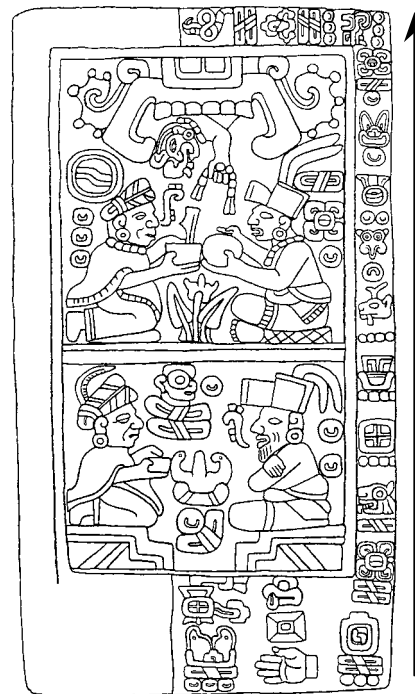


Figure 5.44- Comparison of the columnar texts on the lateral surface in the stela with two other known linear texts that read from top to bottom.

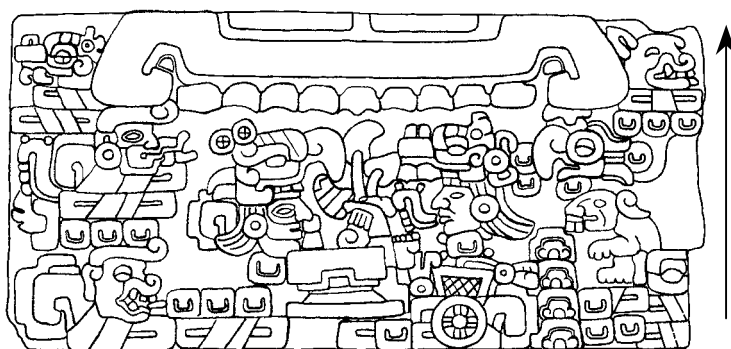




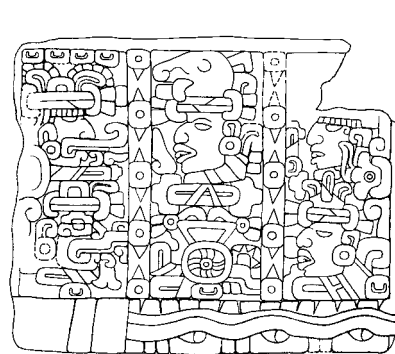
Slab 1 from Noriega. Museo de las Culturas, Oaxaca City , height 1m.



Slab 6-6059, Unknown provenience. Museo Nacional de Antropología e Historia, height 60 cm.



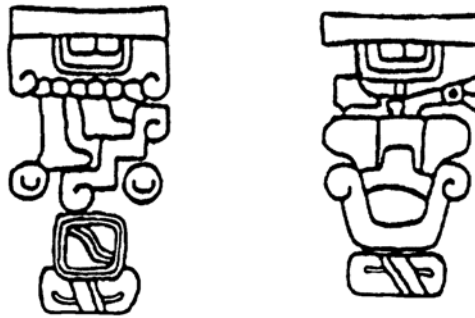
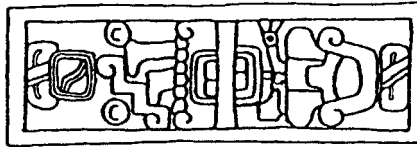
Slab attributed to San Baltazar Chichicapam. Present location unknown, approx. height 50 cm.



Slab of unknown provenience. Private collection in Oaxaca City, height 42 cm.

Figure 5.45- Other known Zapotec slabs with a bottom to top reading sequence.

Surface D of the stela



Upper inscriptions rotated 90° (shown sharing the same boundary band)

Glyph U (unfolded)



Glyph U (synecdoque)

Feet climbing stair



Foot with tassel ?

Glyph 7 Water (7 Z)



Glyph 5 Rain (5 C)

Figure 5.46- Glyphic sequences carved on the superior surface of the stela from tomb 5 at Cerro de la Campana.

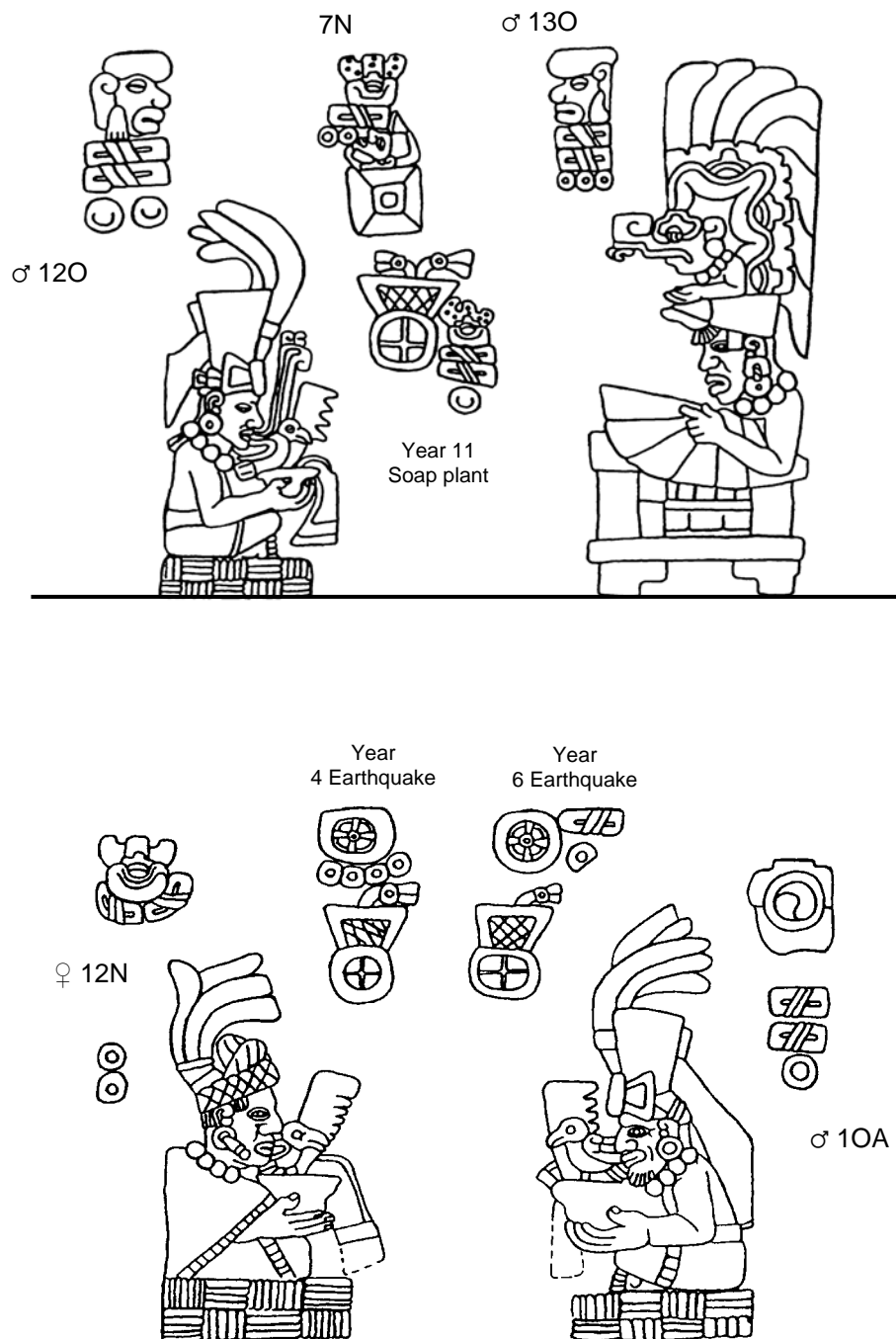


Figure 5.47- Glossing of the imagery in the registers of the anterior surface in the stela of tomb 5 from Cerro de la Campana.

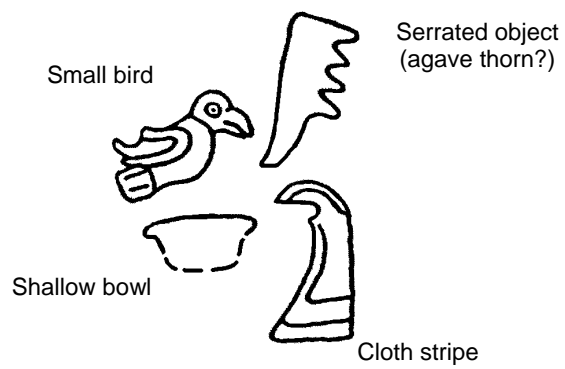
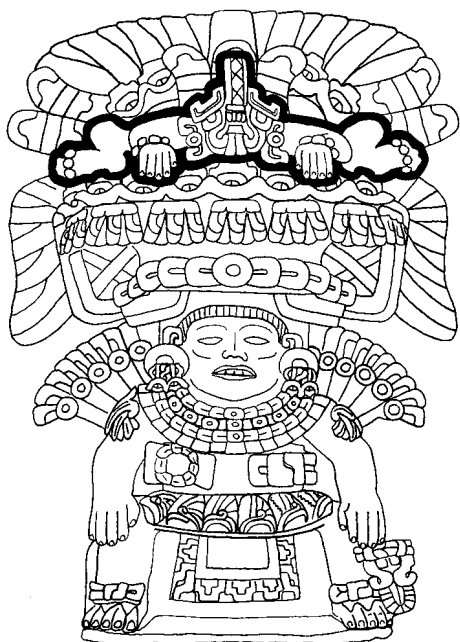


Figure 5.48- Glossing of the offerings presented by ♀ 12N, ♂11A and ♂12O.

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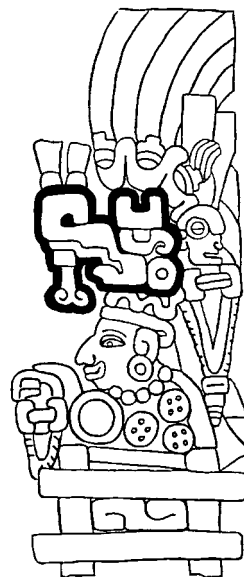
Ceramic effigy vessel attributed to San Felipe Tejalapam, Etla (LGH-12619)



Personage painted on the north wall of the west room in tomb 5, Cerro de la Campana



Personage painted on the north wall of tomb 104, Monte Albán



Personage carved on jamb 2, tomb 1 from San Lázaro Etla (the figure appears in a funerary box)



Personage carved on the stela from tomb 5, Cerro de la Campana (the figure appears in a funerary box)

Figure 5.49- 'Xicani' headdress worn by male personages.

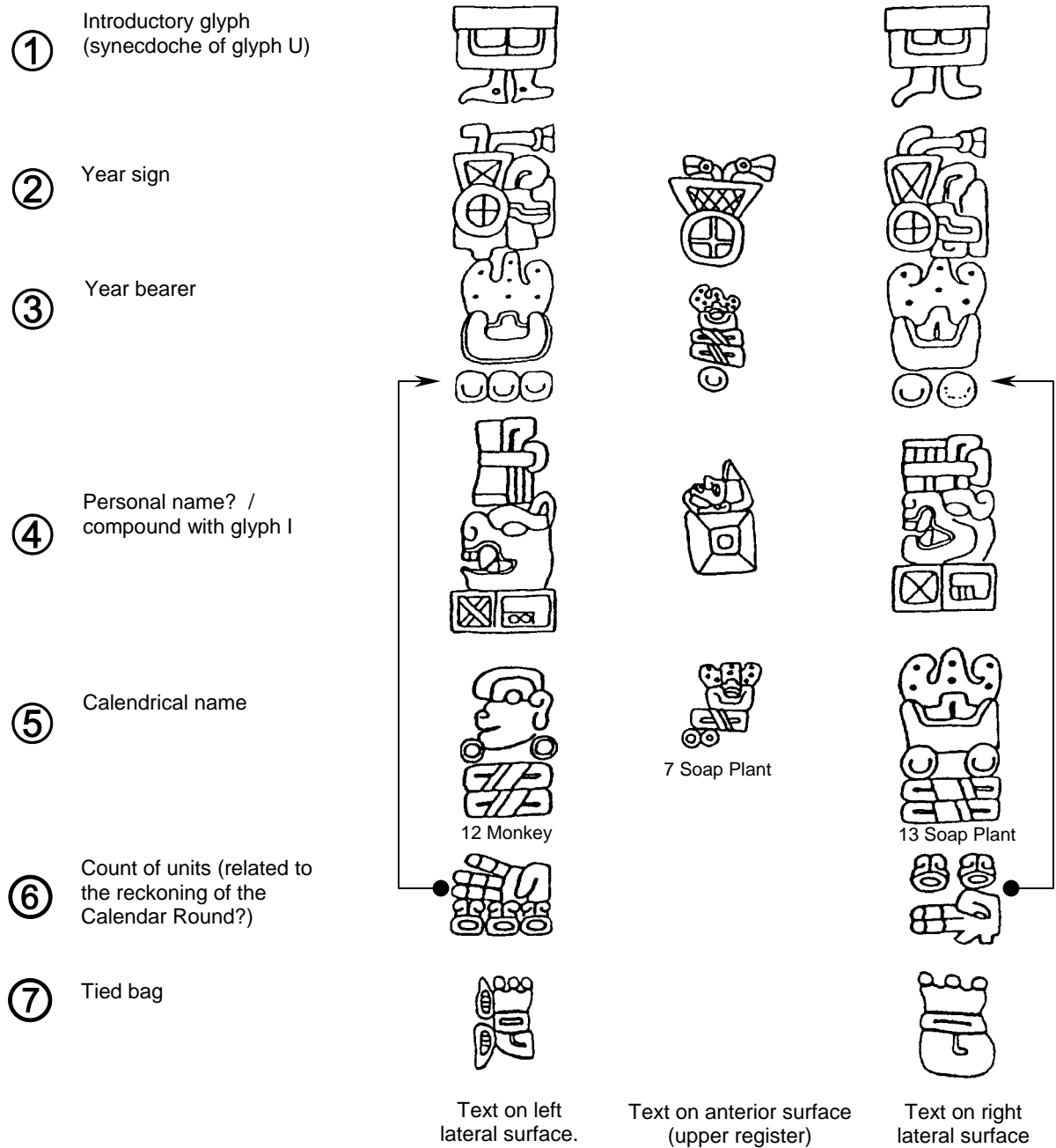


Figure 5.50- Comparison of texts on the anterior and lateral surfaces of the stela in tomb 5, Cerro de la Campana.

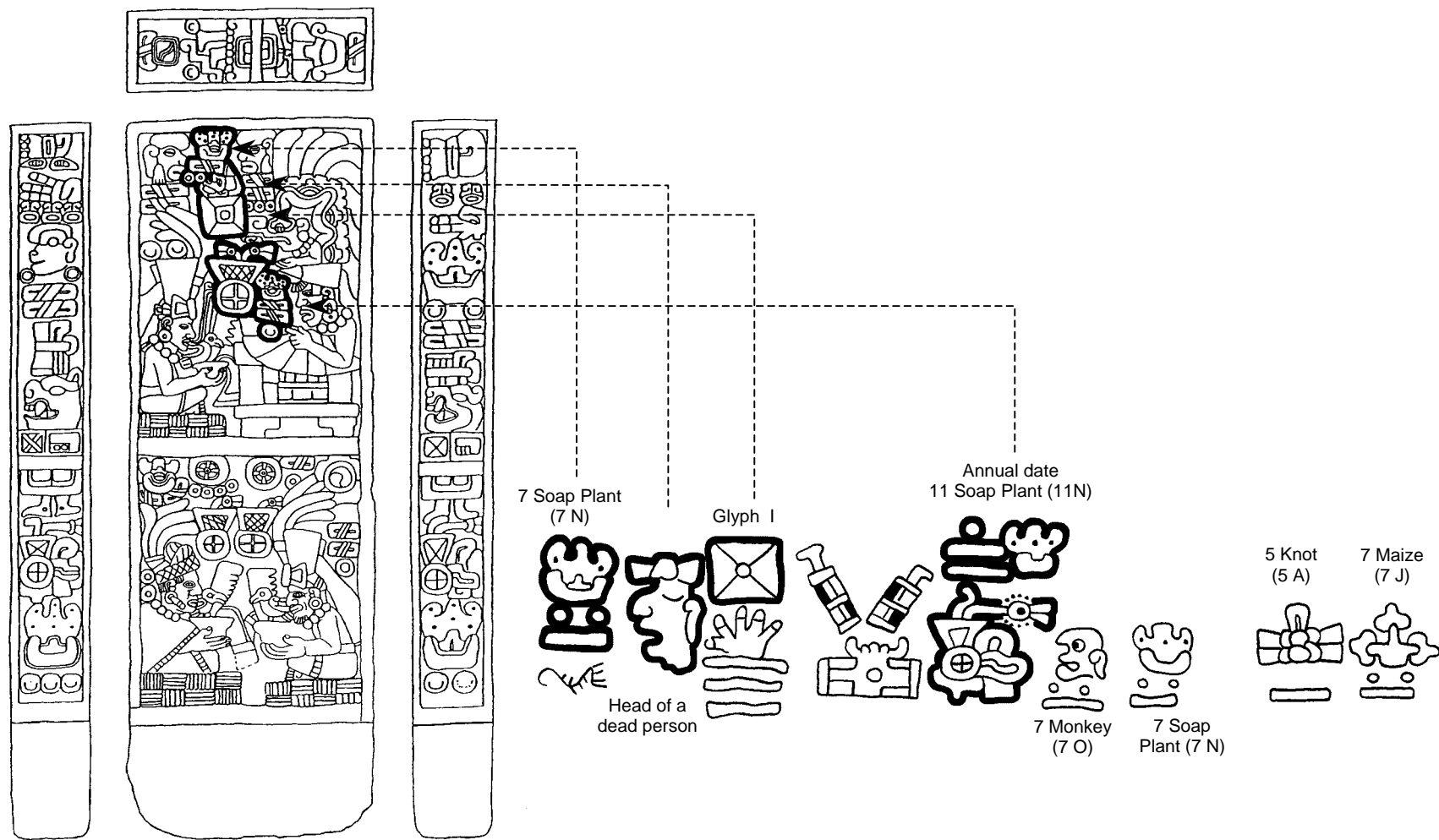
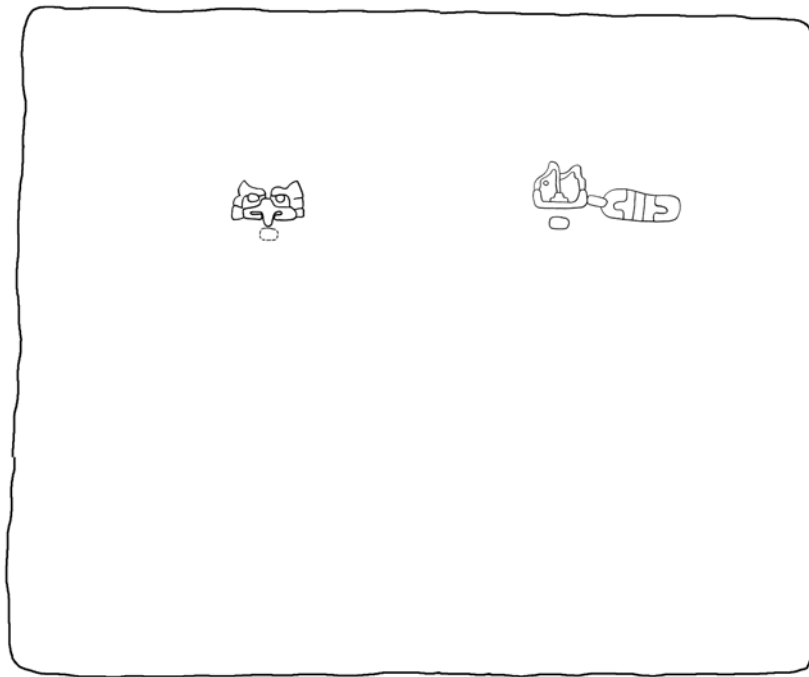
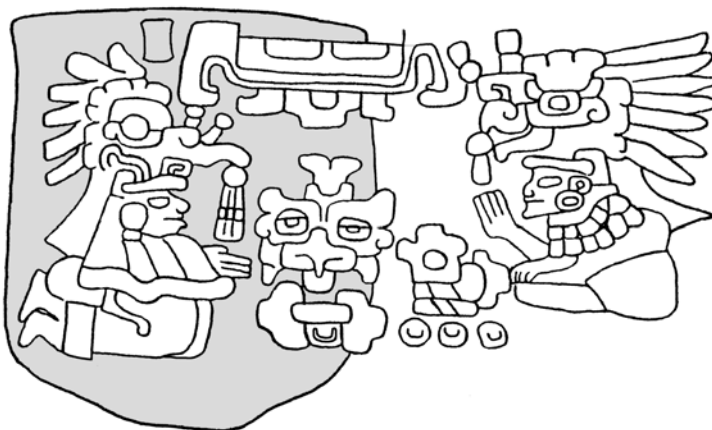


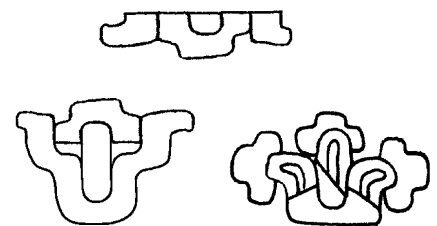
Figure 5.51- Glyphic repetitions in the stela and text II, tomb 5 from Cerro de la Campana.



Glyphs carved in the last slab on the left side of the roof in the main chamber.



Scene incised on a large ceramic vessel found broken inside the tomb, approx. height 1 m.



Motif suspended from glyph U and its comparison, inverted, with a glyph J (Maize)

Figure 5.52- Other inscriptions in tomb 5 from Cerro de la Campana.

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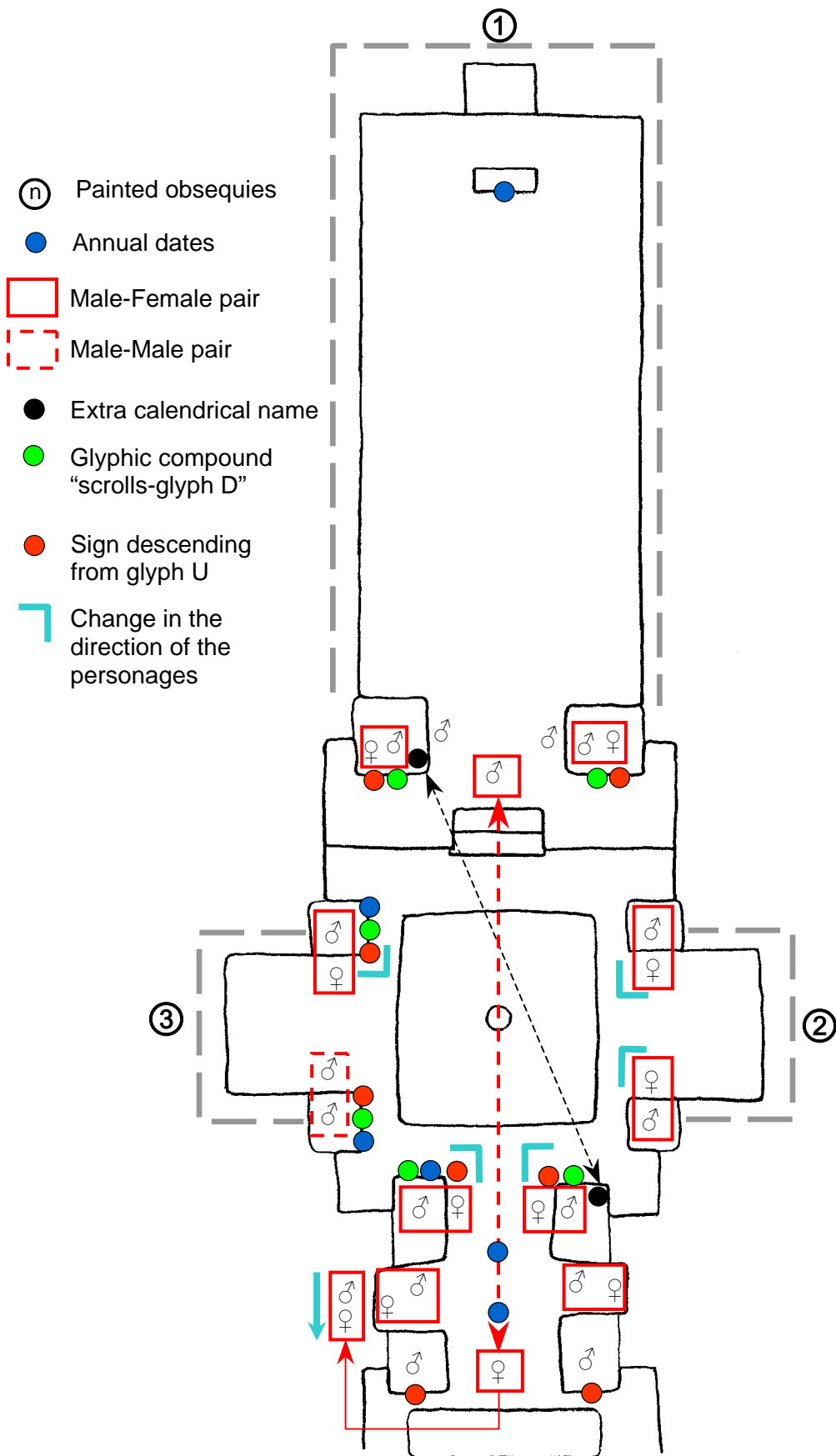


Figure 5.53- Structural patterns in the painted and inscribed record in tomb 5 from Cerro de la Campana.